

The British Journal of Telefantasy

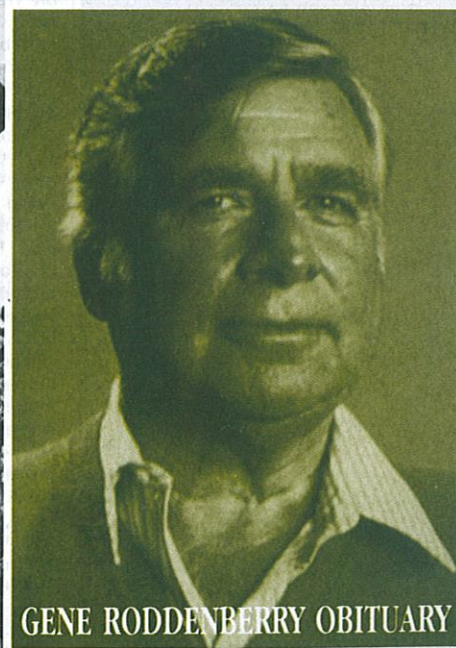
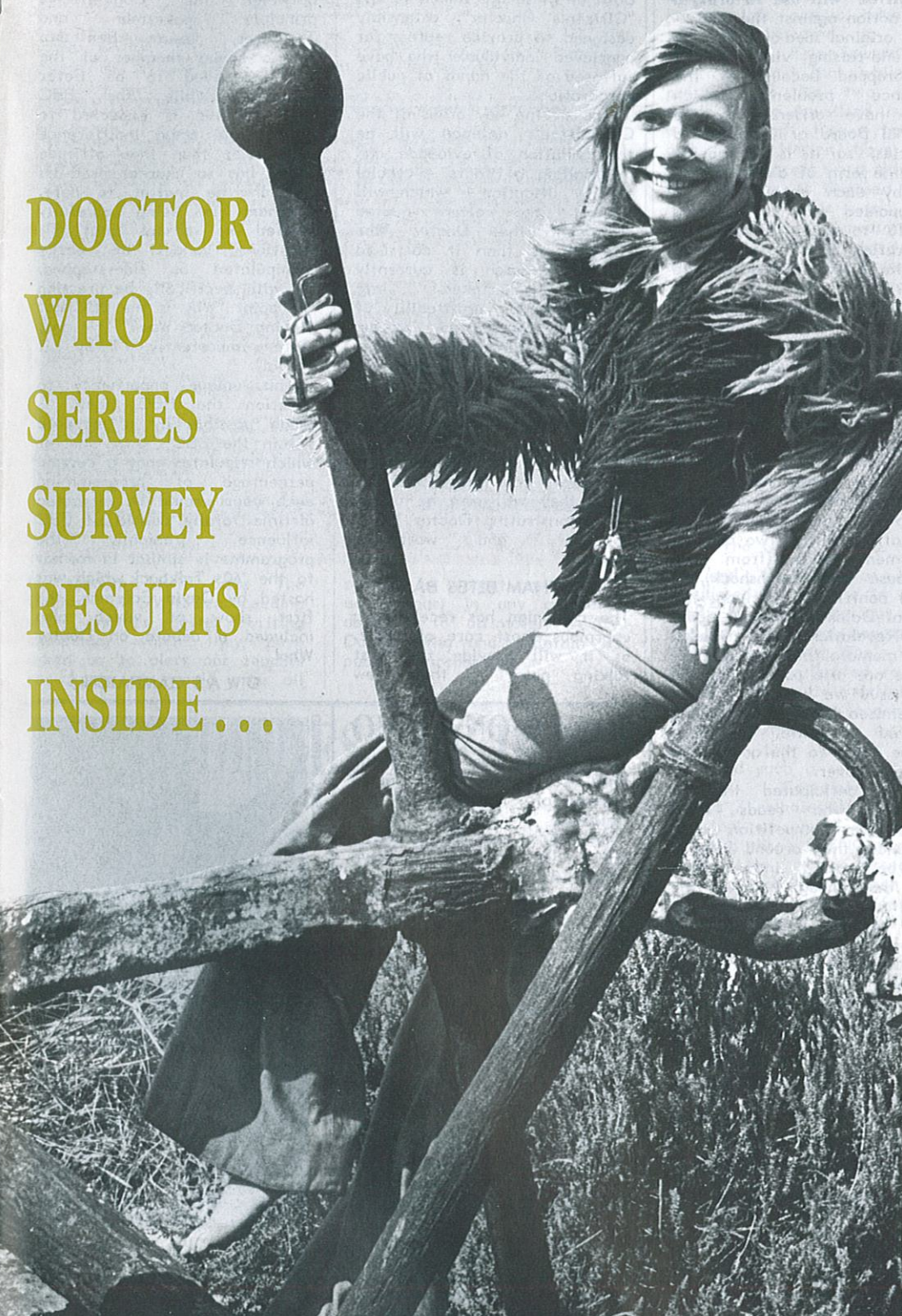
No. 96

DECEMBER 1991

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WHO'S THE NUMBER ONE SCREAM QUEEN

DOCTOR
WHO
SERIES
SURVEY
RESULTS
INSIDE...



GENE RODDENBERRY OBITUARY

"SAVE THE DOCTOR" GRAND PRIZE COMPETITION

NEVER BEFORE has a plea to the fans of 'Doctor Who' been so great, but then, never before has the series' struggle for survival reached such a make or break situation. In addressing this to the readers of DWB, I realise that strident and emotive language will be required to get the message across, and to those of you in tune with the seriousness of the situation I apologise, but it must be said. The 'Save The Doctor' campaign, launched this issue, is going to require the participation of everyone reading this if it is to be a success and achieve its objective of shaking the BBC out of its smug indifference and apathetic regard towards 'Doctor Who'. And that really does mean everyone, not just the active minority who can be relied upon automatically, but you, the 'invisible' reader who thinks to him/herself "What does it matter if I, out of the many thousands of DWB's readers, don't take part? No one in fandom knows who I am. No one even knows I read DWB. They won't miss me!" Well, it is the 'invisible' (or apathetic to put it bluntly) fan who comprises the majority of DWB's readership and fandom, and quite simply you should instead be asking yourself "Can I afford not to take part?" This could be your - our - very last chance of pulling together on such a huge scale to save the show. And it is a huge scale, but without the co-operation of everyone, you and I, it will flop, and then that really will be the end of 'Doctor Who' for the foreseeable future.

This is the first time ever that all the usually conflicting factions - DWM, DWB, DWAS, everyone - have agreed to pull together and unite for the campaign. All agree that letter-writing and Day Of Action phone-ins have proved futile and that this is the only option left open to us: if the BBC won't come clean and carry out their promise to revitalise the series and see it carry on for many more years to come, then we - the fans - will attempt to force them to through a court of law.

£10 is not a great deal of money to part with, not least with the added incentive of perhaps owning an original relic from the series' past thrown in. If you think that it is a great deal of money, then ask yourself this: do you religiously part with around £30 on the first Monday of every other month, with around £10 of that money going straight into the BBC's coffers? Well, over 30,000 people do, and the chances are that one of them is you. Please put things into perspective and do your bit like everyone else will. Why not even forsake the next two video releases and buy several tickets? Remember, it's all for a very good cause. If, after this heartfelt plea, you still won't bother to get involved, then may it forever be on your conscience that once upon a time you could have done something positive to help something you cared deeply about, but didn't. I'll say no more. GARY

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TO SUBSCRIBE from February 1992 up to January 1993, see page 4...

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See DWB#93 for rates and specifications or send an SAE. Deadline for next issue is November 22.

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LETTS AND DICKS TO JUDGE "SAVE THE DOCTOR" COMPETITION

DOCTOR WHO stalwarts Barry Letts and Terrance Dicks have agreed to judge the 'Save The Doctor' competition, which all fans are being urged to enter in a bid to raise the funds which the 'Doctor Who Action Committee' will use to bring a court action against the BBC.

The original idea of organising the fund-raising via a raffle was dropped because of the clearance problems which would have arisen with the National Board of Gaming and Lotteries, so it is now being run in the form of a competition whereby each entry must be accompanied with a donation of £10 to the 'Doctor Who Restoration Fund' (see back page for full details on how to enter). It has also been decided to double the entry fee to £10 because of the urgency of collecting as much money as possible within such a short time. Although the competition is open until April 10th 1992, monies are required immediately in order to officially get the action in motion, so please don't delay - enter today!!

The list of prizes continues to grow, and in addition to the main attractions of two original Cybermen heads (from The Moonbase and Earthshock), a recent contribution includes the original Dalek prototype model from Revelation of the Daleks. Rare memorabilia and original scripts are also pouring in, and next issue we hope to include an itemised listing of everything received to date. Donations can be made to the address on the back cover.

It is anticipated that if everyone who reads DWB enters the competition even just once, then around £60,000 can be raised immediately, more than enough to meet the initial costs of the campaign. Full details will also be appearing in DWM, TV Zone and elsewhere in the fan press, including CT (yes, even the DWAS are lending their support!).

There is no limit to the number of entries you can make in a bid to win one (or more!) of the coveted prizes, and readers are encouraged to make copies of the entry form to distribute among friends.

INTENTIONS OUTLINED

At a recent meeting of the Doctor Who Action Committee, chairman and legal adviser, John Giacobbi, outlined the possible legal grounds for litigation against the BBC as follows:

a) The unique fiduciary duty of the BBC to its licence payers,

resulting in what is known as "constructive trust".

b) The duty upon BBC employees to exercise their judgement and discretion in a reasonable fashion.

Both of these are linked to the "Citizen's Charter", ostensibly designed to provide redress for aggrieved individuals who have suffered at the hands of public corporations.

One of the key areas of the Committee's defence will be the collation of evidence and marshalling of facts - crucial to any litigation - which will support the often quoted statement that Doctor Who earns more than it costs to make. Research is currently being undertaken into determining the profitability of Doctor Who-related books, videos, audio recordings, sales of the series, exhibitions, auctions, special events (such as Longleat in 1983) and associated merchandise, the results of which will prove equally vital for press and TV interviews and future publicity since they will also be useful in demonstrating Doctor Who's popularity and worldwide appeal.

BENTHAM BITES BACK

The campaign has received an enormous boost care of BBC2, as it will provide the first talking point in their new

independently-produced "them and us" series Bite Back, to be shown on Sunday, November 17th. The first fifteen or so minutes will be devoted to Doctor Who and will culminate in a heated studio debate between the Committee's principle spokesman and Treasurer, Jeremy Bentham, and a senior member of the BBC, believed to be Peter Cregeen. While the BBC representative is expected to display the smug indifference and holier than thou attitude which has so characterised its rôle in the matter to date, Bentham is being carefully briefed to ensure that his questions cannot be easily manipulated or side-stepped. He will specifically be pressing the point "Why is the BBC not making Doctor Who?" and, more importantly, "Why it should".

This unique opportunity to question the BBC itself is made possible by a mandate within the BBC's own Charter which stipulates that a certain percentage of programming each year should be allocated airtime totally devoid of BBC influence. Ironically the programme is similar in format to the '60s Talkback which was hosted by David Coleman, the first show of which also included a debate on Doctor Who!

D W A S CAMPAIGN >

BAKER ON AUDIO

TOM BAKER has provided the links for next year's audio release of 'The Evil of the Daleks'.

Since leaving Doctor Who, Baker has made a lucrative career from voice over work, and his rich brown tones will make a perfect accompaniment to the story voted 'all-time classic' in this year's Series Survey (results this issue).

The Evil of the Daleks will be the third release in the BBC Radio Collection's series, following Tomb of the Cybermen, narrated by Jon Pertwee, and The Macra Terror, narrated by Colin Baker.

The original off-air recordings being used for this project hail from fan sources since the BBC do not hold their own audio recordings. All of the links have now been recorded by the three actors, which will enable the stories to flow properly by describing events not easily discernable by ear alone, and release dates have yet to be set.



JUST TWO of the many stars from this year's Panopticon - hailed by some as the best yet! Exo-Space and TARDIS in Durham, both also held in October, were great successes too. If only the organisers would arrange their dates not to clash within a month of each other then their events would be better supported...

WHO news

TARGET WHO

Details of how YOU can help to persuade the BBC that Doctor Who should be brought back!

It is now nearly two years since the BBC promised that "there are no plans to axe Doctor Who". (Peter Cregeen - Head of Series, Drama, Television - "Radio Times", 25th November - 1st December 1989). In those two years we have had little more than vague and weak assurances that the programme would be coming back, and that there would be an announcement "soon", regarding exactly WHO would be making it and WHEN.

In recent months, a report in "Broadcast", the industry's trade magazine, indicated that production on the series would start in 1992. But without firm details that a particular company will be producing the series, and clear information about the format, casting and the like, such assurances carry little weight, seeming to be little more than a further attempt to stall and delay. If the BBC does intend Doctor Who to have a future, surely it cannot really take TWO YEARS to decide who is to make it? There has been no indication that the BBC are even looking; reports from within the BBC give no reassurance, indicating total inactivity on Doctor Who.

In the light of such inactivity, it is obviously time for fans of the programme to step up our efforts to get Doctor Who back on the air. To that end, following suggestions which have appeared in several places - including CT and DWB - a targeted approach is being taken. Let fans send their letters of complaint, query and comment to the same places, on the same dates. With this in mind, we are launching TARGET WHO. Every two months we will be selecting a 'target' and a specific week for all fans to send their letters.

TARGET 1: The Totters Lane Targets

NAME : The Letters Editor	NAME : Anne Robinson
ADDRESS : Radio Times	ADDRESS : "Points of View"
35, Marylebone High Street, London W1H 4AA	: BBC TV Centre, London W1Z 7JL
DATES : 18th - 23rd November 1991	DATES : 18th - 23rd November 1991

It seems obvious to direct the first 'attack' on the BBC's own principle outlets for public comment - the "Radio Times" and "Points of View" - and to centre it upon the programme's 28th Anniversary on the 23rd November.

Remember that in this case we will be 'speaking' to other viewers, as well as the BBC itself. This means it is at least as important to appear 'reasonable' as to state our views. So remember, be polite! Reiterate that what we are meaning about is not just the non-appearance of Doctor Who, but also the fact that the BBC is being vague in their statements about the show's future. Do make sure you mention the programme's anniversary, (e.g. "...this week marks Doctor Who's twenty-eighth anniversary, what a shame there is no sign of a programme we can celebrate..."); for any other programme they'd be proud to have something which had lasted so long! Do also mention that, up to its removal from our screens, Doctor Who was the BBC's longest running drama series, and is also the world's longest running science fiction series. You may also wish to mention that there is not one home produced science fiction replacement for it. Mention also the high level of recent, and continuing, public interest in Doctor Who - with the HMV exhibition, the Bonhams auctions and the ever popular Doctor Who videos (which invariably are top ten sellers within the week of release). Coupled with all these arguments is the fact that Doctor Who grosses more money than it costs to be produced!

As part of the TARGET WHO campaign, we would like everyone who sends letters to the chosen targets to send copies of their letters to us here. This follows an idea used by American fans to bring back one of their favourite series ("Beauty and the Beast"). The reasons for this are twofold. First, it allows us to have a reasonably accurate indication of the numbers of letters being sent (figures which (if high enough) can then be passed on to the media. Secondly, when all the letters are in we will send them (in a nicely wrapped parcel!) to the BBC - just in case any of them got mislaid in the post! (Feel free, for this, to get together with friends or your local group and send your letters to us together to save postage). Send copies of your "Radio Times" and "Points of View" letters to us at:

TARGET WHO
PO Box 519, London SW17 8BU

Although the DWAS has initiated this leg of the campaign to bring the programme back, we have sent copies of this article to all the leading fan magazines and fan bodies in the UK and the world, in the hope that for once, Doctor Who fans can put aside their differences and work together to persuade the BBC that Doctor Who really is worth bringing back!

Please, please, please make a note in your diary TODAY to write a letter in that anniversary week, to give TARGET WHO a good, and public, first response!

In tandem with Save The Doctor, the DWAS is proceeding with another letter writing campaign, which they have asked us to alert our readers to. Again we would urge all

readers to support and play an active part in any campaign designed to ultimately revive Doctor Who and maintain its public awareness.

JANET DISHES THE DIRT!



JANET FIELDING inadvertently thrust 'Doctor Who' back into the public eye in late October with some scandalous allegations against her ex-husband, Nick Davies.

Janet gave interviews to the writer of a book alleging Daily Mirror journalist Davies operated an international arms sale business.

Author Seymour Hersh claims that she was not paid for the information which she passed on to such damaging effect -

the scandal has collectively been dubbed "Mirroagate" - but that she did so simply because "She just doesn't like him".

Davies - who married Fielding during her time on Doctor Who and divorced in 1985 - and Mirror magnate Robert Maxwell have denied the allegations and have launched a legal battle to clear Davies' name, even in the face of certain irrefutable evidence. The affair is set to run and run...

VIDEO NEWS

FORMER 'Doctor Who' writer and script editor, Eric Seward, has scuppered BBC Video's plan to release two of his eighties stories - 'Resurrection of the Daleks' and 'Attack of the Cybermen' - as part of next year's line-up due to a dispute over the contracts.

However, the unresolved dispute between the two parties arose only after Seward had signed the contract for Earthshock and, as far as he knows, this classic adventure will be released in 1992. (Incidentally, Eric Seward also informed DWB that while the prospect of his two Dalek stories being novelised is still a long way off, Roger Hancock and Terry Nation have now agreed to accept a third of the royalties as opposed to a 60% cut. This is still unacceptable to Seward who says that he would have to set aside six months to write the books and then see Hancock grab a third of what is already a rather paltry fee and subsequent royalties).

BBC have had to rejuggle their schedules accordingly, and the first quarter of 1992 reads:

Jan Robot
The Caves of Androzani
Feb Logopolis
Castrovalva
Mar The Aztecs
The Claws of Axos

K9 and Co. is also being considered for release in 1992.

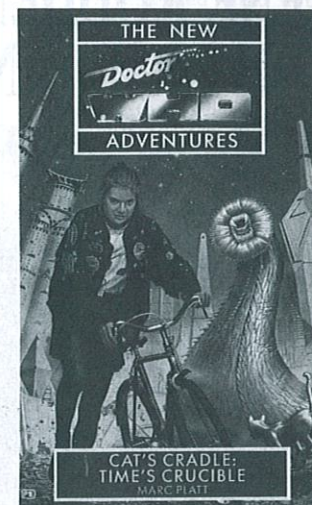
BBC Video points out that the above does not necessarily mean that Doctor Who's video output has accelerated to two releases a month indefinitely, although it is being considered as an experiment to see whether the market can withstand such a saturation of releases. Certainly with Blake's 7 releases also expected to step up and with CIC releasing three STNG tapes a month for the foreseeable future - not to mention the proliferation of telefantasy releases coming out all the time - fans of the genre may soon find themselves forking out up to £100 a month to indulge their interest!

OCTOBER SALES UP 25%

BBC Video has revealed that the profits reaped from sales of each Doctor Who video is usually more than the original production cost to make (though not allowing for inflation!). The Sontaran Experiment/Genesis of the Daleks and The Deadly Assassin sold 25% more than any other Who title during their first week of release.

*Day of the Daleks is being released on Laserdisc in the US by Image Entertainment at \$34.95. Out in November, other titles should follow.

BRIEFLY...



CAT'S CRADLE: TIME'S CRUCIBLE by Marc Platt is published by Virgin Books next February. Out in December are Timewym: Revelation by Paul Cornell, Timeford by Peter Darvill-Evans and reprints of Logopolis and Greatest Show in the Galaxy.

MOMI are currently considering extending the 'Doctor Who' exhibition to next March, but nothing has been confirmed as yet. Meanwhile MOMI will be screening the surviving episodes of The Ice Warriors on November 26th at 7.30pm.

BBC TELEVISION'S SAFETY DEPARTMENT has begun delivering the first of 23 interactive videodisk systems to the corporation's main production resource departments. The system is designed to teach the user about safety in a variety of TV production situations using real-life examples of accidents replayed from a videodisk. One of these examples is the water tank accident from Battlefield, showing an actual recording of Sophie Aldred being rescued from the rupturing tank. It shows just how quickly the studio crew acted to prevent any injury - as soon as the glass begins to give way she is pulled up and clear by a Visual Effects technician and the studio power is immediately killed. SR

DOCTOR WHO came very close to receiving three more repeat transmissions on BBC2 in October. A block of three half-hour slots - originally intended for archive showings of '60s editions of This Is Your Life - became available because ITV began transmission of the new series. The Late Show production team were very keen to show some Doctor Who but the only suitable candidate - the three-part Planet Of Giants - was dropped because the BBC only holds an incomplete soundtrack and all the episodes vastly under-ran the allocated slot. Vintage episode of Dixon Of Dock Green were shown instead. SR

ANNA HOME, Head of BBC Children's Programmes, is rumoured to have approached Jonathan Powell with a view to taking on 'Doctor Who' and having it produced as an animated series.

SILVA SCREEN are set to release a CD of Mark Ayres' music from The Greatest Show In The Galaxy. Alister Pearson has been commissioned to design the wraparound sleeve.



GENE RODDENBERRY: MASTER OF THE UNIVERSE (AND A GENTLEMAN TO BOOT!)



FOR UNTOLD millions of people across the globe, the death of Gene Roddenberry in Santa Monica in California on 24 October 1991 came as a dreadful surprise.

But for those who knew him well, the extent of the seriousness of his health had been a closed subject ever since he suffered a stroke last summer, which was never officially acknowledged. Public appearances in recent months had been in a wheelchair, and he was reported to have been admitted to hospital just a few weeks ago. Roddenberry's determination to play down the state of his health and continue in overseeing such an eventful period in his brainchild's 25 year history was so typical of this hardworking and generous professional.

Born Eugene Wesley Roddenberry in El Paso, Texas, on 19 August 1921, he grew up in Los Angeles and first became interested in science fiction at Junior High School. He majored in pre-law at Los Angeles City College and went on to study engineering at UCLA. He was also greatly interested in flying and dropped out of college in 1941 to become a cadet in the Army Air Corps. Stationed at Guadalcanal, he flew 89 combat and reconnaissance missions in B-17 bombers during the Second World War while, in his spare time, he developed his interest in fiction and contributed stories to flying magazines and had poetry published in the New York Times.

Roddenberry moved to Washington after the war to work as an investigator into aeroplane crashes for the USAAF Air Staff and he eventually became an airline pilot himself for Pan American Airlines, during which time an aeroplane he was piloting to Istanbul from Calcutta crashed in the Syrian desert. Roddenberry, the senior officer on the flight, and seven others were the only survivors, and he received a Civil Aeronautics

commendation for heroic behaviour.

Roddenberry moved back to Los Angeles in 1949, his heart now set on making a career as a television scriptwriter. He obtained shift work with the Los Angeles police force, writing in his spare time, and his experiences with the contrasting social areas of the city provided him with an outlook on life which he found useful when later developing characters for his various television productions.

Success struck in 1952 with his science fiction script The Defence Of 117, which starred Ricardo Montalban. He was then invited to contribute on a regular basis to the crime series Dragnet, and so realistic was Roddenberry's interpretation of crime that the series boasted its authenticity during the opening credits of each episode.

Soon after being appointed Head of Research for the Los Angeles Office of Chief of Police, Roddenberry resigned his post to concentrate on television writing full time. He was commissioned by several crime series - Highway Patrol, The Naked City, Robert Taylor's Detectives - but wisely diversified into other genres with Dr Kildare and became the head writer for Have Gun - Will Travel.

By the 1960s Roddenberry was a producer, his first production being a four-hour mini-series for NBC called The Lieutenant. The series about life in the US Marine Corps was a success and spawned a 29-episode run. MGM, the makers, wanted Roddenberry to come up with an idea for another hit, but by now he had become tired of formula television series and felt the urge to return to science fiction, from which the seeds of Star Trek were born.

His initial ideas for the series were outlined in a 16-page booklet submitted to MGM in March 1964, and which cited C.S. Forester's Horatio Hornblower novels as his inspiration. MGM were enthusiastic at first but eventually rejected the idea, so Roddenberry approached Mort Werner, vice-president of the Desilu studio, who successfully secured development funding from NBC for three episodes, which subsequently spawned the monster we know and love today.

Gene Roddenberry, who was an honorary member of the American Humanist Association for his work on Star Trek, is survived by his wife Majel (Leigh Hunter) Roddenberry, a son and two daughters.

With thanks to Laurence Staig.

NEXT ISSUE: Kathleen Toth profiles Gene Roddenberry's astonishing 'Star Trek' career...

REDEMPTION CONCLUDED

STAR TREK: THE NEXT GENERATION returned for its fifth season at the end of September with the resolution of the cliffhanger involving Klingon civil war and a Romulan commander who looks like Tasha Yar.

Redemption II was a huge ratings success but also garnered much critical and fan praise, in contrast to the first part which aired last June. Whereas the introductory episode was rather slow in pace and lacked the excitement of the Borg saga, the concluding segment was packed with more stories and action than could be easily accommodated in one episode.

The Romulan commander was only one aspect of the story. In fact, the central event was actually Worf coming to realise that Klingons don't measure up very well to his ideals of honour and responsibility. He is outraged to find his brother carousing with their enemies before battle and disenchanted with Gowron when he takes time to murder a rival in the midst of the war against the Duras family. It becomes clear that Picard is much more of a rôle model for him than any Klingon and he asks to return to duty on the Enterprise when the emergency is ended.

Picard persuades Starfleet to blockade the Neutral Zone in an attempt to prove that the Romulans are involved in the Klingon conflict, and he dispatches a number of his officers to command ships in the hastily assembled fleet. Data thus acquires his first command and finds that his first officer does not like android captains.

When a confrontation begins, the blonde Romulan gains a momentary advantage by allowing Picard to see her, and even beams aboard the Enterprise for a meeting, but Picard says that he cannot accept her story that she is the daughter of Tasha Yar. The only Yar he can remember would have been no more than a child when this woman was born, but Guinan tells him she can sense that what she says is true and that somehow he himself was responsible for sending Tasha back through time.

While the civil war is won by Gowron (see page 21 for plot synopsis to Redemption I), the Duras sisters escape to cause more trouble and Picard is sure to encounter commander Sela again - and she too holds Picard responsible for her mother's fate.

Worf and his brother Kurn part on somewhat less than friendly terms, while the younger brother takes the place in Klingon affairs that might have been Worf's.

SEASON FIVE SHAPING UP

The Unification - the two-part Spock meets TNG story - is to be novelised by Jeri Taylor, supervising producer on TNG, from the script by Rick Berman and Michael Piller. This will serve as a maximum capitalization on publicity for STVI, which now opens in America on December 6th instead of the 13th, and it will also be the first time that a TNG episode has been novelised, although Yesterday's Enterprise is supposed to be getting the same treatment.

Those who have seen the script for The Unification are highly enthusiastic about it, which takes Picard and Data on a mission into the Romulan Empire on their own Search for Spock. The Captain and the android both adopt pointed ears for the duration, but no-one is saying if Picard gets a wig too. The connection between Worf and the character Michael Dorn plays in Star Trek VI: The Undiscovered Country will be explained not in the movie but in The Unification via a scene between Spock and Worf where the former mentions meeting Worf's grandfather. Leonard Nimoy appears very briefly in the first part and mostly in the second instalment.

Denise Crosby will be returning as Commander Sela in this story, and the long-running character Sarek, played by Mark Lenard, is rumoured to die...

Wil Wheaton, who appears in the sixth episode of the new season The Game, was called back to the studio several weeks after filming was completed to do an additional scene with Patrick Stewart. The story was running short and material was added that allowed Wesley and Picard to discuss the philosophical Academy groundskeeper whom Picard had commended to Wesley in Final Mission. Rick Berman has said that they would like to have Wil for two or three guest appearances this season if it can be worked into his schedule. His new feature film, Toy Soldiers, recently opened in Britain.

Patrick Stewart now has an alternative uniform to wear as Captain Picard. First seen in Darmok, it comprises a suede and leather jacket over a turtleneck sweater. Although the jacket is the familiar red and black of Starfleet command, the sweater is blue-grey. This more casual attire is also seen in Ensign Ro but it is unclear how often it will be seen as the season progresses.

Whoopi Goldberg is reportedly signed to appear eight times this year, up from her usual six. Thus far she has been in

Redemption II and Ensign Ro. Q and Lwaxana Troi will both return and there may be an attempt to have them together in the same episode, although that might be hard to do without appearing to rip off Peter David's novel Q-In-Law.

Finally this month, Worf's son Alexander returns as a recurring character in the tenth episode of the season, Barriers, but will be played by a different actor. As the boy will be living with Worf on the

STAR TREK SNIPPETS...

BBC2 are catching up so rapidly with CIC Video in its transmission of 'Star Trek: The Next Generation' that CIC are now releasing three tapes - or six episodes - a month for the foreseeable future. CIC reports that sales of season three on video have been particularly buoyant as more and more consumers are won over by their far superior presentation - i.e. unedited and in stereo (BBC2, for all the praise it receives, has been rather scissor-happy, and as far as it only showing the episodes in mono...).

Equally annoying is the disturbing rumour that BBC2 are to show the entire run of original 'Star Trek' in STING's slot at the conclusion of season three. This would not only end on The Best Of Both Worlds' cliffhanger, but would result in a void of at least eighteen months before the series resumes with season four. Readers are encouraged to write to BBC2 Programme Planning requesting that the original series be run either in addition to STING if at all - surely another potential ratings earner?

SIMON & SCHUSTER Audioworks has released the Star Trek 25th Anniversary Audio Collection on CD in America. The four-disc set costs \$29.95 and comprises 4½ hours of three digitally remastered Star Trek stories previously unavailable on audiocassette: Enterprise, The First Adventure By Vonda McIntyre and Strangers From The Sky by Margaret Wander Bonan - both read by George Takei - and Final Frontier by Diane Carey, read by James Doohan. In each story Leonard Nimoy reads the voice of Spock and William Shatner "hosts" the collection, which is expected to make its way across the Atlantic via specialist traders.



TITAN publishes the nineteenth STING novelisation - Perchance to Dream by Howard Weinstein - on December 19th at £3.50.

Titan's Trek schedule for the first half of 1992 is as follows: (Jan) Star Trek VI: The Undiscovered Country (J.M. Dillard) (Feb) STING#20: Spartacus (Terry Mancour) (Mar) Star Trek#53: Faces of Fire (Michael Jan Friedman) (Apr) STING#21 - Untitled (Bill McKay and Eloise Flood) (May) Star Trek#54: Sanctuary (John Vornholt) Star Trek hardcover: The God Thing (Gene Roddenberry) (Jun) STING#22: Imbalance (V.E. Mitchell)

Enterprise from then on, a more experienced child actor - Brian Boswell of Family Trees - was sought.

SCHEDULED SO FAR

1) Redemption ptII	28/9
2) Darmok	5/10
3) Ensign Ro	12/10
4) Silicon Avatar	19/10
5) Disaster	26/10
6) The Game	2/11
7) The Unification ptI	9/11
8) The Unification ptII	16/11
9) A Matter of Time	23/11

BRIEFLY...

BBC2's shrewd publicity campaign for its Thunderbirds revival has paid dividends, with the series topping its ratings for the first episode with an incredible 6.83 million viewers. The following two episodes held steady with around 5½ million. The station - which could teach its mass market counterpart a thing or two about skilful and calculated scheduling - also has the option to show Captain Scarlet and other Supermarionation series which, we are told, they thoroughly intend to do!

UNCONFIRMED reports suggest that two more Adam Ant Lives! videos may be shortly forthcoming, although some concern has been expressed at the quality of the surviving source material.

SYLVIA ANDERSON's first autobiography was published on November 4th. Titled Yes, M'Lady and published by Smith Gryphon at £9.99, the book mainly focuses on Thunderbirds with the rest of her career covered in a comprehensive if hurried manner. The book comprises 188 pages with 24 pages of photos, half in colour. In the book Sylvia describes how she co-created Thunderbirds with her former husband, Gerry Anderson, and how she feels her contribution has since been denigrated by him over the years. "That is one of the reasons I wanted to write this book, to put the record straight. He started a Gerry Anderson fan club and I have heard his new wife signs autographs although, of course, she had nothing to do with Thunderbirds," she said recently.

MOMI has scheduled two vintage episodes of The Avengers - Dressed To Kill and Too Many Christmas Trees - to be shown in NF12 on December 19th at 6.15pm. Tickets may be booked via the NF Box Office on (071) 928 3232.

BRIAN BLESSED and Nicholas Grace have withdrawn from the Visions '91 convention being held in Chicago at the end of November. Visions has confirmed the appearances of Tom Baker and Paul Darrow and the addition of Robin Curtis to the "subject to professional commitments" list. PR

SCOTT BAKULA was the recipient of the Best Dramatic Actor award and Dean Stockwell won the Best Supporting Dramatic Actor award from The Viewers For Quality Television in the US recently. The series returned to BBC2 on 5 November at 9pm.

THE SCI-FI CHANNEL, which now hopes to launch before the end of 1991, has acquired several more series, including 'The Invaders' and the animated 'Star Trek' adventures. PR

ADVENTURE COMICS in America is to release a 48-page special titled Alien Nation: The Lost Episode, which will pick up and resolve the television cliffhanger which left many viewers gasping for more. PR

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REVIVAL "THE WORST THING THAT COULD HAPPEN!"

M. MacLochlainn, London SE15 (2-10-91)

DEAR OH DEAR: This one doesn't just take the biscuit, it verily swipes the cake! Sued, indeed! I'm still not too sure if the whole thing is just ill-advised or bloody ludicrous, but one thing I'll lay a few falcons on is that it's got as much chance of succeeding as Dave Allen has of being canonised. I mean, look at the legal precedent it would set: you wouldn't be able to walk through Lincoln's Inn Fields for the Blake's 7 fans; The Friends of Bill and Ben would march through the streets waving banners and make you sign petitions; and, for chrissakes, we could have Waggoners Walk II on our hands. Think about that!

One assumes that the purpose of such action is to force the BBC to produce (or have produced for them) new Doctor Who material. Now, sci-fi is still extremely saleable, although it usually goes down best with Jo(e) Public with a slight infusion of tit, bum and violence of the "I'll be back" variety. It's obvious, even to a blind Keith Prowse shareholder, that given good market conditions and a good production team, Doctor Who could empty the streets every week. Trouble is, that's been obvious for the past twelve years and it hasn't made a difference: we still got a couple of good stories per season surrounded by shite, and steadily falling ratings. So what happens if Auntie is forced into action? Another naff Doctor and more megabyte-bloody-mudums from her or perhaps a subbie such as Green Light chucking all the old chestnuts into the pot and pulling out a female Doctor, a Gallifrey-destroyed story, a new-look TARDIS and location filming in America (to help sell it there).

I suspect that Salman Rushdie is more likely to turn up at Speaker's Corner and debate the ethics of mob violence than Doctor Who is to see BBC1 again whilst Jonathan Powell's in charge. That means BBC2 and their roulette-based scheduling mechanisms. So the clash is either with Neighbours, the Six O'Clock News, East-Enders, Coronation Street or the Nine O'Clock News. All this on a marginal channel - innit marvellous?

So here's a thought to mull over whilst you're rewinding The Deadly Assassin: whilst the current BBC management exists, indifferent if not actually hostile to Doctor Who, perhaps its revival is the worst thing that could happen. It seems to me that the Doctor is being better cared for by Target Books and in fan fiction such as Audio-Visuals or Trenchcoat. With a few more books like Exodius on the shelves, a revived television series would have more of a challenge to meet higher standards than those set by Survival and Silver Nemesis.

Gaty Clyde, London NW1 (4-10-91)

DWB's policy of printing all letters it receives, albeit occasionally in shortened form, often means we are presented with ludicrous views like those expressed by James Thomas in the October issue. "Fans", he says, "go on about 'we pay our licence fees', but so do millions of other people who have no interest in the series. The BBC have quite rightly decided that (Doctor Who) is a waste of peak viewing time."

As a licence-payer myself, I am paying the BBC to make, commission or buy programmes for the deaf, ethnic minorities, and areas of special interest, 99% of which I will never watch. Nevertheless, it has always been this attention to all of its customers which has made the BBC so highly-regarded worldwide, head and shoulders above, say, the American networks.

To follow Mr. Thomas's argument to its logical conclusion would leave us with a BBC reminiscent of Murdoch's SKY, appealing to the lowest common denominator.

Doctor Who's periods of poor viewing figures have always been attributable to ITV's scheduling. Season Eighteen showed an alarming drop despite an obvious rise in production values because of a passing interest in the glossy US import Buck Rogers in the 25th Century. Before that, remember the amazing viewing figures for the start of Season Seventeen while ITV was off the air? Without The Street in direct competition, Doctor Who could easily attain a reasonable viewing average of eight to nine million.

Anyway, while all of us Who and Trek fans are making fools of ourselves, perhaps

Mr. Thomas could explain why he is not only reading, but taking the trouble to write in to, a magazine devoted to these shows?

Talk of the licence fee leads me on to the welcome news that fans are set to sue the BBC for "smug indifference". It's an inspired idea, but the £30,000 needed worries me. £10 per ticket is expensive, and if the phone-in campaign last year is anything to go by we'll be lucky to raise the barrister's bus fare! Fandom is notoriously conservative, but I'm convinced that only drastic action will now save the programme and this court case will be make or break.

Hopefully it will also bring the BBC's finances with regards to Doctor Who into the open - just how much have they made from the videos, merchandising and overseas sales? The show is a one-of-a-kind - it pays for itself - and that should be a crucial point.

This legal action will undoubtedly receive widespread media attention, though whether it will reflect well on fandom I'm not so sure. Nevertheless, I'll be supporting this and it'll be interesting to see whether the DWAS and DWM give it their customary brush-off.

Matthew Smith, East Sussex (1-10-91)

So, a group of fans is set to sue the BBC for "smug indifference". I wish them luck, but I somehow think they'll need something a little more concrete if they're not going to waste £30,000 of their fellow fans' money. Still, the principle needs to be fought for - the BBC shouldn't be allowed to get away with its cynical lies and shabby treatment of its licence fee payers. Doctor Who must surely be the only programme on British television with thousands of people calling for its return, yet the BBC still steadfastly refuse to make it. That's more than smug indifference, it's blatant disregard.

The only bright light for Doctor Who's future at the moment appears to be the New Adventures. After the dismal Genesys, the series has really picked up with Exodius and Apocalypse; two excellent, intelligent and exciting novels which I found almost impossible to put down. If JNT and Andrew Cartmel had produced stories of this quality then perhaps Doctor Who would still be alive and kicking today, instead of dead as the proverbial dodo.

Bazzy Dalve, Baskshire (13-10-91)

Although the motivation behind the "Sue the BBC" campaign is to be commended, if it goes ahead it could well turn out to be the final nail in the coffin for Doctor Who.

If (as Paul Austin points out in DWB#96) the action succeeds and the BBC loses the case, then in my mind there is no doubt that they will do their best to make sure the returning series is not a success and only lasts one more season. My nightmare scenario is Eddie Large as the Doctor (after all, if Jon Pertwee was cast against type then why not him, they will argue) with Sonia in her acting debut as his companion. The budget will be meagre and it will be broadcast as part of the BBC's Daytime schedule, probably after the lunchtime edition of Neighbours.

If the action fails then that will give the BBC the ammunition they need to finally kill off the programme. They will legally be under no obligation to bring back the programme, and just to slap us around the face they won't.

Don't get me wrong, I am not against co-ordinated mass campaigns to put maximum pressure on the BBC to return the programme. We need people like Jeremy Bentham and I have supported all previous campaigns. I just believe that this latest one is misguided, and however much we want it to succeed it can only fail.

One final point: Alister Pearson's new cover for The Awakening (see last issue) looks nothing at all like Pete Wallbank's cover for DWM#172. After all, there's no Tegan in his version. ED: A paiting I would most certainly have considered a "nightmare scenario" at the time of the '85 cancellation would have been that clown from Vision On and the obnoxious Violet Elizabeth from Just William!

Stu Price, Liverpool (23-9-91)

What the fans are saying is true: the BBC have displayed smug indifference and are using licence payers' money to fund what they want to see on the box. For example, £10 million has been spent on Trainer (yawn) and House Of Elliot (double yawn) which have both been dismal flops.

THE HOUSE OF HYPOCRITES

Maxwell Rowan, Talkirk (24-10-91)
Reading through DWB#95 (another great issue by the way), Jeremy Bentham's

article makes me feel that the BBC's attitude is nothing short of hypocritical. They describe Doctor Who as "a battle-weary Time Lord languishing in the backwaters of audience appreciation". In light of recent events that quote could easily describe the BBC itself. In a recent Top 20 ratings chart, only four BBC programmes are featured and one of these isn't even made by the BBC (no guesses as to what that is)! For a corporation that attaches so much importance on ratings - one of their reasons for suspending Doctor Who - this record is so laughable it defies description.

The so-called "Jewels" in the BBC crown currently showing at peak-time on Saturday and Sunday evenings - namely The House Of Elliot and Trainer - are nowhere near the Top 20, not surprising since both are unexciting, middle-of-the-road BBC tosh. The House Of Elliot is a blatant rip-off of Upstairs Downstairs (a fact which the BBC actually emphasised in an attempt to grab viewers!), and Trainer is nothing more than Howard's Way with horses. Other BBC black holes include such 'gems' as Specials, a series that makes The Bill look exciting (no mean feat) and the Saturday line-up is still being devastated by ITV, even with Bruce Forsythe's Generation Game as the Beeb try to recapture the heyday of the '70s (desperate or what?).

Of course the BBC defend their programmes to the hilt. In a recent newspaper article the unfavourable response to The House Of Elliot and Trainer were pointed out to which a BBC spokesman replied "We think they are cracking programmes". In other words, sod the ples who don't know anything, we (the BBC sixth floor) know best. It really is quite pathetic the way the BBC has tried to salvage these programmes. Who can't have failed to notice the amount of trailers for The House Of Elliot and Trainer still going on even now!

The whole situation is diametrically opposite to the Doctor Who fiasco; a programme which is a proven money earner for the BBC with a solid base audience, and yet they steadfastly choose to ignore it and spend our licence money on incredibly expensive programmes that are being watched by a minority of the TV audience.

TIRED! TIRED! TIRED!

Andy Kent, York (21-9-91)

I am tired. Very, very tired. I'm tired of people complaining about the lack of Doctor Who. I'm tired of people complaining about the BBC Video choices. I'm tired of people complaining about the price of a two-tape release. I'm tired of people going on about JNT. I'm tired of people complaining about the attitude of the BBC. I'm tired of people complaining about Alistair Pearson. I'm tired of people arguing about the best/worst Doctors and companions and seasons and editors and writers and directors and designers and producers. I'm tired of people complaining about buying satellite TV just for Doctor Who. I'm tired of people who quote audience viewing figures. I'm tired of people who complain about poor stories and those who then defend them. I'm tired of people who complain about the DWAS. I'm tired of people who complain about DWM. I'm especially tired of reading letters and articles about all of the above in DWB, so I won't be buying it anymore. I'm tired of being embarrassed to admit to liking Doctor Who due to the immature activists of "fandom".

The BBC may or may not decide to start making Doctor Who again. It's up to them. They certainly aren't going to be swayed by a handful of social inadequates. You complain about "fans" being pathetic. Well, it's true. The vast majority of fans are like me - happy with our memories, sitting down occasionally to watch a favourite story on video and maybe even buying the occasional magazine like DWM or Starburst. When exhorted to metaphorically storm the gates of the BBC and demand the return of the series, we react as any normal well-balanced human being with a social-life would: we ignore you. We would be pleased to see it return, but if it does not, so what? It's only a television programme, for Christ's sake. There are more important things to worry about in life.

It's time you got the programme and yourselves into perspective - in the immortal words of William Shatner, "Get a life!"

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David Bickerstaff, Organiser Galaxycon II, 2 Elizabethan Way, Kenilworth PA4 0LX
You are a complete prat! My Galaxycon was very successful and had lots of guests. How dare you correspond say it was not well attended.

PS: I thought your last issue was a waste of time and effort.
ED: It's not our normal policy to publish letter writers' full addresses, but in the case of the former we felt that many readers would want to reply to Mr. Kent's insults personally. As for the latter, the very fact that it was written by a supposedly well-adjusted and mature person responsible for running conventions should be enough to deter anyone from wanting to attend any of his future events.

TOO MUCH DETAIL

Jonathan Burt, Surrey (16-9-91)

Most of your articles stand up well to a second or third reading, and this is the mark of a fine magazine. Glancing back over the past few issues I am impressed by the overall quality. This was especially the case with the fascinating reviews of Genesis of the Daleks (#93) - a far more worthy review method than the old 'memory cheats' - and Jeremy Bentham's article on Adam Adamant Lives! And many congratulations on The Highlanders Photo-novel, another excellent achievement which can be enjoyed time and again (especially alongside the soundtrack).

If I had to pick out a criticism it would be the amount of information which DWB sometimes gives out in advance. While interesting in their own way, advance notice of such as the Fenric extended release (#85) or the Genesys book (#88) are unnecessary. I would also question whether the fourth season of Star Trek - The Next Generation should be summarised in such detail. I prefer to see the story first and much preferred the way in which the second season was covered in the 'zine. With the episodes now being screened, it is interesting to glance again at those concise, neat reviews for an opinion, rather than wade through another synopsis.

The article with which I would like to take contention was Richard Fitzgerald's on Star Cops in DWB#92. It is a great pity that you were unable to give such an innovative, beautifully made series the excellent review it deserves. In terms of 1987 television, Star Cops was a quality leader. It successfully meshed plausible,

carefully-researched science fiction with a realistic, restrained future which was always realized so it was credible. One can always believe that a world exists outside the series - indeed it's format was such that this off-screen dimension often intriguingly fringed with the show's events. Star Cops was a futuristic detective series, upon which the best production values and writing were lavished. I still find it amazing that a second season was not commissioned - the background had been completely and convincingly established, the characterization invariably gave us real, motivated, understandable human beings, and the audience were never patronized. The series is doubly fulfilling as the plots are complex, but rarely too complex; the only instance of this was in 'Conversations' in which the British Intelligence plot was too contrived. One must work for the plot information; but it is always there. At the end of every episode the various plot elements are neatly resolved. The episodes hang together well, with the possible exception of 'Instinct' which seems rather disjointed. Acting was generally of the highest calibre, and the visual effects were quite excellent. Even the over-criticised weightless effects (not in themselves exactly crucial to the episodes!) improved until they were quickly entirely convincing.

Star Cops was superb telefantasy. If anything spoilt it, it was the BBC's bland and negative attitude, so evident in some of the phrasing on the video boxes. I often regret that Star Cops was not the replacement for Doctor Who, for if it had been there can be little doubt that we would have been treated to at least one more season of excellent and exciting entertainment from a great series rather than suffering two more of a worn-out, pretentious, struggling and once-great programme.

I appreciated the fascinating making of Star Cops article in DWB#93; this is the type of thing I like to read. It's depth certainly contributing to my feeling that DWB now provides the only really satisfactory 'zine on telefantasy. Once again, well done, but don't get carried away with Anderson now that the - er - series Thunderbirds has unfortunately been revived!

TARGET GUIDE ANOMALIES

Ty Power, London SE9 (23-9-91)
While I would not normally answer criticisms of my work - it is so easy to be drawn into arguments - I feel it necessary to put a couple of points

straight. After the first part of my Target Books article appeared in DWB#93, I was accused in the following issue, by Stephen James Walker, of getting "completely wrong" what I wrote about Donald Wilson, David Whitaker and Malcolm Hulke in relation to their involvement with Doctor Who.

I did not get it wrong at all, although I am able to accept the fact that the relevant brief passages, perhaps, could have been a little less vague. But it is difficult to be both brief and fully descriptive; after all, the article is about the novelisations, not the series. To go into detail about the series itself would have been pointless, as it has all been heard before.

However, David Whitaker was the first script editor. As I understand it, Sydney Newman devised a basic two-page memo which was taken by Donald Wilson to C.E. Webber for the purpose of the two of them ironing out any difficulties and further advancing the concept. In this way the two pages doubled to four. Most secondary adjustments were made by Webber, but it was Wilson who approved the document and passed it to Whitaker. Whitaker then constructed a detailed Writer's Guide. Newman wanted the Doctor to be senile, crotchety and brilliant; Whitaker further advanced the character with mystery and remoteness. So, I was not wrong but, because I did not elaborate, I will agree to compromise on this point. Of course, if this is wrong, then I bow to Stephen's superior to "poor" knowledge.

It was Whitaker who decided that the word Who should refer to mystery, rather than amnesia, although the Who was not his original idea. Perhaps I did not make this quite clear. I realise that in The War Machines the WOTAN computer called him "Doctor Who", but who would know a name better than the owner? And I don't ever recall the Doctor referring to himself as "Doctor Who". In the two films, yes, but not the series. It seems like an unlikely legitimate surname, as he would not be that mysterious to his own people. If it is an assumed name, he would only draw attention to himself.

This brings me to 'The Hidden Planet'. I am not in the habit of making things up, merely to fill an article. The information explaining how some stories were extended, causing others to be dropped completely, was obtained from what I consider to be a reliable source. In Doctor Who - The Early Years by Jeremy Bentham, published by WH Allen, you will find that page 63 contains this information. I won't quote any of it without gaining permission, but I advise Stephen to get himself a copy: it will be an education. Unless, of course, Stephen believes that Jeremy also "made it up"...

Winston Engle, Illinois, USA (10-10-91)

Stephen James Walker claims in DWB#94 that Ty Power had "rather poor" knowledge of the series' history. Might I direct him to Jeremy Bentham's excellent Doctor Who - The Early Years, by far the best production on the history of the first three seasons of the series.

Malcolm Hulke's serial 'The Hidden Planet' was indeed axed in a venture to conserve money. To quote The Early Years:

"In his guidelines, Sydney Newman had recommended between four and six episodes as ideal for each Doctor Who serial..."

"Following this brief, Whitaker had gone ahead, commissioning a crop of four-part stories to make up the twelve shows needed to keep Doctor Who on air for forty-eight weeks..."

"The stated budget (of £2,500), however, meant some drastic rethinking... Something had to go..."

"In monetary terms, it made a lot more sense to extend episode numbers within a serial..."

"The only title officially identified as having been lost was Malcolm Hulke's teleplay, 'The Hidden Planet'..."

"Several of the remaining stories needed the grafting of an extra episode..."

Walker is also misinformed about Whitaker's rôle in forming the Doctor's character, and in changing the meaning of the title's Who. Says Sydney Newman himself in The Early Years: "He didn't know who he was anymore, and neither did the Earthlings, hence his name, Doctor Who; he didn't know precisely where his home was; he did not know how to fully operate the space-time machine".

And, in Bentham's, paraphrase of Whitaker's own early notes: "Whitaker added, and stressed, the qualities of enigma, mystery and remoteness. People would never understand the person beneath it. In Whitaker's eyes, the suffix Who in the Doctor's title would refer to mystery rather than amnesia."

The strength of Bentham's sources would indicate that these ideas are correct. This conflict of opinion, though, does suggest that we desperately need a complete production history of the series. I've had to certainly answer some questions I've had for a very long time. Take these, for instance:

1) I wish I could remember in which issue of which magazine I saw this, but recently David Fisher said that, soon after JNT took over as producer, he asked Fisher what he thought about three-episode stories. Fisher ended up writing The Leisure Hive that season. Also, Season 18 had the unusual length of 28 episodes. Both The Leisure Hive and Meglos had a total running time of some twenty minutes less than the typical four-episode story, like the ones later that season. In fact, they are scarcely longer than a McCoy three-parter. Were these two stories, in fact, produced as three-part openers to a twenty-six episode season, and later re-cut to, and broadcast as, four?

2) Season 7 had the very bizarre structure of 4-7-7-7. It is often said that the parallel-universe plotline of Inferno was the result of one or more extra episodes being grafted onto the story. In fact, DWM recently (#177, pp.7) claimed that the story was extended from four episodes. What was the original structure of this season, what serials (if any) were lost, and why did it happen? I have heard similar rumours about Season 6, explaining the stretched plots of The Space Pirates, The Invasion and The War Games.

Stephen Roddam, Cleveland (20-10-91)

Here are some corrections I have spotted for your recent Target Guide feature.

Publication dates in the 1970s are very debatable, but my own research suggests the following:

(1974) The Sea Devils: October, not June.
(1975) Terror of the Autons: May, not April.
Planet of the Spiders: November, not October.
The Three Doctors: December, not November.
(1980) The Power of Kroll: 85p, not 75p.
The Armageddon Factor: 85p, not 75p.
(1982) State of Decay: £1, not £1.25.
(1983) Terminus: £1.50, not £1.35.
The Five Doctors: £1.50, not £1.35.
(1984) Enlightenment: £1.35, not £1.50.
(1985) The Two Doctors: £1.75, not £1.60.
(1987) Corrections to publication order:
Jan - Slipback (not Black Orchid)
Feb - Black Orchid (not The Ark)
Mar - The Ark (not The Mind Robber)
Apr - The Mind Robber (not Faceless Ones)
May - The Faceless Ones (not April).
(1988) Corrections to publication order:
May - Time and the Rani
(not Vengeance on Varos)

Jun - Vengeance on Varos

Aug - The Wheel in Space
(not The Wheel in Space)

Sep - The Ultimate Foe
(not The Ultimate Foe)

1989: The Ultimate Foe did not have the tubular logo; it had the computer-generated one. Mindwarp had a block featuring The Trial of a Time Lord under it's title.

(1990) Although Ghost Light and Survival eventually scheduled for August and September respectively, both were published in October.

(1991) Though not a televised adventure, The Pescators was published in September (£2.50) as book 153.

Chris Ktisoaki, New Jersey, USA (13-9-91)

I've been waiting for a Target guide of the quality and accuracy of Ty Power's for I don't know how long. Finally getting to see Chris Achilleos' and Peter Brookes' original covers - and seeing how much better they are when compared to Andrew Skilleter's reprints - was a real treat, since so few of these covers ever made it to the US - the only one I've seen is The Abominable Snowman.

A few points not mentioned in Ty's guides:

1) My copy of Nightmare of Eden, the 1983 reprinting, claims it was published in 1978. Also, the word "Target" is missing from the logo on the spine.

2) Every copy of The Caves of Androzani claims Robert Holmes as the author on the title page.

Paul Raven, Essex (13-10-91)

I noticed a serious omission in the BBC release schedule, that being The Curse of Peladon is conspicuous by it's absence. This Pertwee 'gothic' classic should have been an automatic choice for release next year, like, say, Knowing Me, Knowing You was from Abba's Arrival back in the good old '70s (when Doctor Who was on at a sensible time, not this midweek nonsense). I digress, The Curse of Peladon was rightly shown as part of the 'Doctor Who and the Monsters' repeats season back in '82 and showed itself to be a masterpiece. I can still remember stalking around the stock

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room of W.H.Smith (where I worked at the time) in a posture akin to Ssorg the Ice Warrior making hissing/heavy breathing sounds. My colleagues thought I was mad, mind! Earlier this year The Curse of Fenric was released on video, surely an error and what they in fact intended was The Curse of Peladon! Looking at the 1992 schedule, I see the bumbling old Robot is being brought out imminently. However, shouldn't the release date be December 25th, i.e. a Christmas turkey?!

Kenneth Tippell, Glasgow (14-10-91)
I am only a recent addition to your readership, and I have had more enjoyment reading two issues of DWM than reading over 100 of DWM. Never before have I realised just how crawling and sycophantic DWM are than after reading DWM. Honestly, it felt like such a relief to read a magazine that totally reflected my opinion for a change.

DWB is well worth the cover price. We are not subjected to repetitive photos, repetitive 'History of the Daleks' type articles, and best of all we do not have to tolerate constant and vile praise of John Nathan-Turner and Season 25. Somebody should inform Mr. John Freeman that massive repetitive colour photographs do not make a magazine worth reading. Just how many DWMs have added as much as fifty pence or more to the cover price and slapped a Four extra colour pages!! on the cover? Does this justify a price rise at all? Me thinks not, Mr. Freeman! Perhaps if we were to have four pages of articles.

I for one defend the use of such small print in DWB. It means we are getting more to read; probably three times as much in one DWB special as in one DWM! Changing the debate slightly to that over-weight, 'clownish', gaudily-dressed man (no, not the Sixth Doctor!), personally I feel that John Nathan-Turner never had much interest in producing Doctor Who. Instead he seems to have been pre-occupied with making himself into something of a 'celebrity'. I feel it is actually Eric Seward and Andrew Cartmel who produced Who from '84-89 whilst Mr. Nathan-Turner was merely responsible for casting more clowns such as Ken Dodd, Bonnie Langford and, most disastrously, Sylvester McCoy!! Why can't the man just disappear?

Will we ever get the chance to wave this person goodbye, and just as importantly can the damage he has done ever be repaired?

Sorry if I've been so blunt, but at least DWB offers the opportunity to do so.

MISCAST!

John Hudson, Tyne and Wear (28-9-91)
Allen Dace (DWB#94, letters) seems to have misunderstood my comments on the era videos. I don't think that everything JNT has done is a disaster - Four to Doomsday, The Visitation and Vengeance on Varos are among my favourite stories. In contrast to his efforts of the past few years, these all had original story ideas, well-constructed plots and good acting. My view (and it's one that many people seem to share) is that his taste in script editors, composers and actors has got worse every year, with the eventual result that the series has died. JNT has had more than his share of chances, and I really think someone else should be looking after video selections.

For an example of how far standards have plummeted, look at the casting. Compare that of Four to Doomsday (particularly Peter Davison, Stratford Johns and Paul Shelley) with any of the recent stories. Or consider how well Michael Robbins fitted into The Visitation. Now look at Richard Briers in Paradise Towers, Beryl Reid in Earthshock or Frank Windsor and Sylvia Syms in Ghost Light. All good actors, but Briers and Reid were just totally wrong for the roles they were given (Earthshock was a good story, but no thanks to Beryl Reid), and the latter two had to struggle with an incomprehensible script. On the production side, Andrew Cartmel seemed unable to get a story with a decent plot on the screen, Keff McCulloch's music had no atmosphere at all, and to expect the public to warm to Sylvester McCoy and Bonnie Langford together, JNT must have been an incurable optimist. I have nightmares that he'll still be in charge when the series is revived, and we'll have Bernard Manning as the Doctor, Kylie Minogue as his assistant, Bob Block writing the scripts and music by Stock, Aitken and Waterman...

PAANOPTICON A SUCCESS

Robin Pritchard, Essex (8-10-91)
As the dust settles on Paanopticon, I have to say that I rather enjoyed it all. Perhaps because I'm not a hardy veteran of conventions (the last I attended was the

Longleat 20th anniversary celebration), I was more able to enjoy the goings on than others. I laughed my way heartily through Jon Pertwee's stories because they were all new to me and listened with great interest to Victor Pemberton talking about various aspects of production.

The highlight for me was Sylvester McCoy's "walk-about". His manic charging about the hall to reach his questioners was most entertaining, a throwback to his days in the Ken Campbell Roadshow. The queuing for the autograph sessions wasn't excessive and the extra appearance by Jon Pertwee on Sunday morning afforded the chance to have a reasonable chat.

As far as I could see, the running of the event was very smooth and I would be very surprised if the organisers didn't think it a great success. A tip for next year might be to try and pair Colin Baker with Paul Darrow and see who can outdo the other!

B S B SUBSCRIBERS WARNING

Pete Mullaney, Manchester (1-10-91)
I would like to bring to your readers' attention that if the premier science fiction series does return to BSkyB, only Astra systems may be able to receive the transmissions. I bring up this matter in relation to the new Comedy Channel which shows programmes such as Porridge and Steptoe and Son but only via the Astra satellite.

Original BSb subscribers appear to be given a very raw deal with the new BSkyB organisation. Has anyone actually had their original equipment replaced as promised in December 1990?

APOCALYPSE CRITIQUE

Paul Dumont, Hampshire (15-10-91)
I'm afraid I can't agree with the laudatory review that Timeyrm: Apocalypse received in DWB#95. I don't want to be destructively critical; I enjoyed Genesys, and Exodus is one of my favourite McCoy stories, vastly superior to anything in Season 24. However I found reading Apocalypse a real chore, despite the fact that the print is bigger and the page count is slightly less than the other volumes.

The cover of the book accurately reflects Nigel Robinson's overblown and gaudy descriptions of settings. Yet oddly enough once a place or person has been described the first time in Robinson's baroque style, for the rest of the narrative they are treated as if Robinson was writing to the old 128 page quota. The people become ciphers and the places become featureless. I'm not enamoured with the style of writing - what of the plot? Take bits of The Savages and The Macra Terror, and most of all The Krotons, add the climax of Time and the Rani, and on the way steal one of the best ideas from Castrovalva. And that's how you write a novel "too broad for the small screen".

The New Adventures are written for a young adult readership: in an interview with DWM, Paul Cornell distinguishes that target audience from "adolescent readers who want sex and violence and believe that's what being an adult is all about". It has been argued that Genesys - with its topless girls and slice-'em-up action - is the adolescent's dream come true. However, at least John Peel does not pretend that he is producing anything other than entertainment. Nigel Robinson has added some Big Moral Ideas about genetic engineering and Judging People By Their Appearances. Fine, but when his Clive Barker inspired Homonculus tries to escape from it's tank "it groaned with an almost sexual pleasure". Later on, Ace is captured and her mind is about to be drained. The Matriarch "looked down with an almost sexual delight as her machines probed and prepared Ace's mind for absorption..."

To misquote Oscar Wilde, "to have one gratuitous sex reference might be an accident, to have two seems like carelessness". If not tastelessness and pointlessness. Exodus addresses big moral questions (crimes against humanity committed by an elected government expressing the will of the people) and is also a gripping adventure. By comparison Apocalypse seems shallow and trite, and isn't even a page-turner of a read. The book, however, remains a source of hope - I'm sure some fan writers, having read it, are thinking "I can do better than that!"

SEND YOUR VIEWS ON ALL ASPECTS OF TELEFANTASY TO THE EDITORIAL ADDRESS:
DWB, PO BOX 1015, BRIGHTON BN2 2YU.

book review

THE GALLIFREY CHRONICLES

THE NAME John Peel means different things to different generations of fandom. To older fans, he will always be the editor of *Cosmic Masque* in its early days, who wrote some nice strips for the Monthly, and sealed the reputation of *The Hons of Nimon* for ever in a mere 45 words. To newer recruits, he's the author of the scrappy Files magazines and the piece of "teen-wank" that was *Genesys*.

To me, the name John Peel brings to mind *The Official Doctor Who and the Daleks Book* ... and in particular my outrage that a man who'd started out as a fan and presumably suffered as many hack-written Who books as the rest of us, could produce a volume that was more sloppily inaccurate than any of those. As you can imagine, I did not therefore approach *The Gallifrey Chronicles*, Peel's definitive description of the Doctor's home planet and its people with much enthusiasm. I'm glad to be able to say that I was, at least initially, pleasantly surprised.

One of the worst aspects of the Dalek book was the way in which Peel mixed onscreen "facts" with his own speculations and inventions (eg. The Dalek Prime) without making any distinction between the two, so that it was impossible to tell whether an interesting comment was based on an oddment from some early draft script or just John Peel's personal beliefs. At first glance *The Gallifrey Chronicles* appears to have escaped this trap: several chapters end with an essay clearly labelled Speculation, and the main text is liberally sprinkled with that most useful and underused of words in this sort of writing -- presumably. On closer inspection, though, it is noticeable that a large number of dubious assertions have slipped through nonetheless: *The Master had escaped from prison on Gallifrey immediately prior to Terror of the Autons* -- really? *Romana was forced to regenerate by the torture she received in part five of The Armageddon Factor* -- mmmmm ... *Castellan Kehner was executed for his part in the Invasion of Time* -- possible, but we don't know. *There were two Hands of Omega* -- bet that's news to

Ben Aaronovitch...

Unfortunately, the factual sections are also flawed by the same, odd, variation in attention to detail that marred the Dalek book. For example, Chapter 18, *Other Time Lords*, includes entries even for the Technician and the 'stone faces' of *The Five Doctors*, but doesn't mention the jury of *Trial of a Time Lord*, even though their names can be seen on the Valeyard's 'hit-list' (photo, page 84). It's also odd that after stressing several times elsewhere that they are Gallifreyans, not Time Lords, Peel includes Andred and Maxis in this section, and it's disappointing that no mention is made of the possibility that Clyde Pollitt (*War Games*, *Three Doctors*), Graham Leaman (*Colony in Space*, *Three Doctors*) and Bernard Horsfall (*War Games*, *Deadly Assassin*) were playing the same Time Lords on each of their appearances.

The really controversial section is *The Scrolls of Rassilon*, which fills the last quarter of the book. In his introduction, John Peel explains that throughout he has ignored the Target novelisations (as well as *Shada*), and this extends to the scrolls, which are totally at odds with Ben Aaronovitch's fascinating glimpses of the Old Time in the *Remembrance of the Daleks* novel. This seems a pity as, while novelisations shouldn't be taken as gospel, the original author's account of the background to his story should be given some weight.

The contradiction wouldn't matter, of course, if the scrolls told an interesting story themselves. But their account of Gallifrey's early days is simplistic and lacking in subtlety. It also contradicts the series in a number of small but significant ways. Peel places the war against the vampires (re. *State of Decay*) at the start of his narrative, some time before Rassilon coins the term Time Lord, though Auton clearly knows the Gallifreyans under that title; he describes the Eye of Harmony as a mere energy collector, not the nucleus of a black hole; and he makes Rassilon's successor Pandak the Third, whose inauguration was within living memory at the time of *The Deadly Assassin*. His account of the Doctor's role in the birth of the Time Lords is also unconvincing, as it seems to take place both before *An Unearthly Child* and after the Trial. The most serious problem, though, lies in his characterisation of Rassilon ...

In *The Deadly Assassin*, Engin tells us that in his

own time Rassilon was regarded primarily as an engineer, and that the Time Lords only came to view him as the founder of their civilisation at a later date. Rather than try to reconcile this with the later descriptions of Rassilon as President, John Peel (as he himself comments in the notes which introduce the Scrolls) portrays him as primarily a politician. He is the hero of the Vampire War who returns to Gallifrey to seize power in a palace coup and spends the rest of the scrolls murdering friends and enemies alike as he comes to suspect them of harbouring ambitions or, in Omega's case, of being closet democrats.

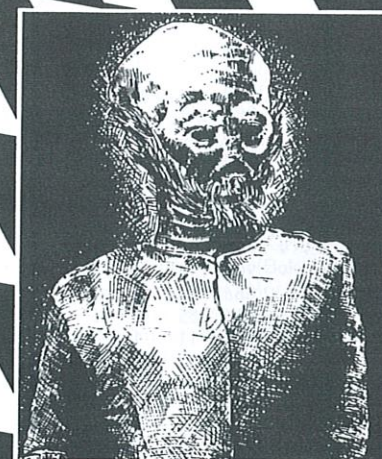
I suspect that Peel meant his Rassilon to be a fusion of Julius and Augustus Caesar, but John Peel isn't Suetonius, and *The Gallifrey Chronicles* is no *I, Claudius*. Rassilon comes over as a talentless thug, somewhat reminiscent of *Genesys*'s Gilgamesh. Although we are constantly told of his genius with force-fields, he seems to have little scientific ability and can't even follow Omega's calculations. Most of the scientific advances of the age, including the Eye, Valadium, regeneration and the Time Travel capsules (all of whose creation, along with the banning of the Games, several attempted coups and the construction of the Panopticon, are rather improbably placed within one two-hundred day period) are the work of others.

Now, Stalin's propagandists tried to present all the advances of his regime as the product of his personal genius, and perhaps John Peel is trying to suggest that the same was true of Rassilon. If so, it's a nice idea, but it's one which should have been developed further, and which conflicts with the suggestion made in the notes that the scrolls may themselves be propaganda on the part of Rassilon. Another nice idea, but one which is also left undeveloped, and if the Rassilon of the Scrolls is indeed a sanitised version, the real one must have breakfasted on babies -- live babies!

Ultimately, then, the Scrolls of Rassilon, like *Genesys*, leave one feeling that there's a great bit of Doctor Who to be written on the subject -- but that this isn't it.

Overall verdict? Better than I expected, but not as good as it ought to have been. Worth getting, but at £15 for 140 large print pages, wait for the paperback.

ANTHONY BROWN



"Missing?"

A suite of articles looking at the subject of supposedly missing stories begins with Ronald McDevitt's feature looking at the possibility of there being as few as 20 episodes missing and at the methods that may have to be used to recover further stories. This is followed by Jackie Gibbs, Alan Morrison and Cavan Scott reviewing *The Highlanders*, *The Ice Warriors* and *Tomb of the Cybermen* as examples of, respectively, a less-remembered missing story, a story that has, in part, turned up and the most lamented missing story.

Plus:

D-I-Y Daleks, art by Graham Kibble-White and Gareth Negus, reviews, letters and the Fifth Column which, appropriately, totally ignores the 1960s as Alan Morrison airs his views on Fandom.

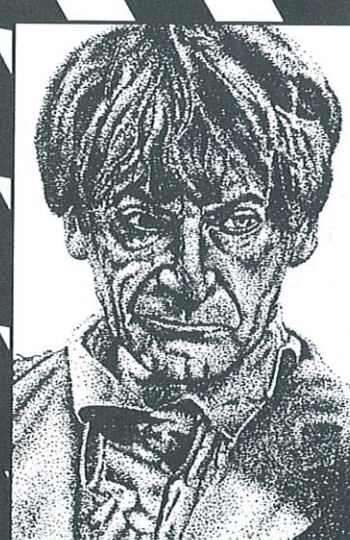
'60s stuff

The regular Metamorph columns take on a '60s feel: Jackie Gibbs continues her series on the companions by analysing the ins and outs of Zoe - the Doctor's most intelligent companion? Mediawatch turns to Patrick Troughton's two Ray Harryhausen film appearances, *Jason and the Argonauts* and *Sinbad and the Eye of the Tiger*

Colour!

A full colour cover premiering the outstanding work of an artist new to Who, David Joyce.

Issue Eight of Metamorph £1.65 from
Z Waugh, 41 Delamere Road, Delapre, Northampton, NN4 9QG
Very few copies of issue 6 left £1.40
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Fiction

Loads of stuff for fiction freaks! Tony Amis shows us a darker aspect of the sixties as The Seventh Doctor and Ace visit Vietnam, he then presents a poignant story where the First Doctor and Dodo witness a scene from Earth's past.

For the first in a series of fiction crossing over the worlds of *Doctor Who* and other SF worlds, Andrej Karczewski brings the First Doctor face to face with a character from the other '60s cult series, *Lost in Space*!



VICTORIAN SETTINGS prove to be winning formats as far as Doctor Who stories are concerned, with all four that have been made over the years (The Evil of the Daleks, The Talons of Weng-Chiang, Horror of Fang Rock and Ghost Light) making the top fifty - the first two occupying the top two slots with just one point between them!

Evil's surge to the summit (from 8th position last time) can't be explained as simply as it might have been had all six of its missing episodes turned up in the interim, but few who had the luxury of seeing it on either of its two transmissions can dispute its status. Indeed the other two Troughton giants - The Tomb of the Cybermen and The Web of Fear - also make notable gains within the top 15, the former nudging the previous durable chart topper, The Caves of Androzani, down to 4th place.

Elsewhere in the top 15, The Curse of Fenric debuts at number 12, a less auspicious start than perhaps a lot of people were anticipating, and if past examples of recent stories being prematurely lauded are anything to go by then its residency in the upper echelons will be short-lived. Consider, for example, Revelation of the Daleks, now languishing at 32 from a high of number 7 back in 1986; The Greatest Show in the Galaxy has fallen 24 notches to 51; the Sil sagas - Vengeance on Varos and Mindwarp - have been unceremoniously dumped at 71 and 80 respectively from highs of 21 and 31; and as for Silver Nemesis plummeting to 98 - quite right too! Recent stories which have stood the test of time include Earthshock (performing a Bryan Adams at number 9), Remembrance of the Daleks which slips modestly to number 15, Logopolis, Resurrection of the Daleks and Castrovalva. Interesting to see Kinda and The Two Doctors undergoing something of a revival by the way.

The chart is proof positive that video has made an impression on peoples' perceptions of various stories. City of Death surges into the top 20 for the first time while its stablemate - the always somewhat dubious Planet of the Spiders - actually falls two notches. Most apparent is the spectacular decline of The Dalek Invasion of Earth, once a mainstay of the top 15, since relegated to 50th position, while The Web Planet strangely retains its foothold inside the top 30.

The Five Doctors and The Three Doctors continue to chase each others' tails, with the former always getting the edge over the Pertwee yarn. Incidentally, interesting to note the sprinkling of Pertwee stories which occupy positions 115-129 - is the great man himself in decline?

Over in the Clangers section, few will dispute the top 30 placings, although I am personally quite baffled at the increasing unpopularity of Mindwarp - once deemed the saving grace of Season 23 and now languishing ahead of The Mysterious Planet and The Ultimate Foe in 12th position!

Who would have thought that The Horns of Nimon - once reviled as the grossest abomination ever to have been transmitted under the Doctor Who banner - would have six stories voted above it within just ten years, but such is the disgust with which so many of JNT's attempts are held that two thirds of his productions comprise the top 30! The late Graham Williams appears to be the sole beneficiary of JNT's awfulness as his own 'clangers' slide to make way for dross which makes even some of his worst considered efforts positively >

1991 DOCTOR WHO SERIES SURVEY RESULTS

TABULATION NOTES: In the 'All-Time' categories, the bracketed figures denote the positions obtained in the 1989, 1987 and 1986 Series Surveys respectively; elsewhere just the 1989 positions are included. (-) denotes a new entry and (=) indicates no change from the previous position).
In the All-Time Classics/Clangers categories, P = Points (15 or 7 awarded for a first place respectively down to one for 15th/7th); V = the number of people who voted for each story, with the total number of voters for each Doctor weighted against the total number of voters to determine the proportional points total; F = the number of first placings; DR = Doctor; S = Season and Y = Year.
No. of voters: HARTNELL = 31, TROUGHTON = 53, PERTWEE = 158, T.BAKER = 276, DAVISON = 349, C.BAKER = 359, McCOY (and overall total) = 364.
No. of voters in previous three Series Surveys: 1989 = 376, 1987 = 331, 1986 = 362.

ALL-TIME CLASSICS									
		P	V	F	DR	S	Y		
1	(8,2,5)	The Evil of the Daleks (Whitaker/Martins).	3168	42	13	PT	4	67	
2	(1,5,12)	The Talons of Weng-Chiang (Holmes/Maloney).	3167	249	45	TB	14	77	
3	(5,7,3)	The Tomb of the Cybermen (Pedler, Davis/M.Barry).	3132	40	8	PT	5	67	
4	(2,1,1)	The Caves of Androzani (Holmes/Harper).	2998	295	46	PD	21	84	
5	(3,6,8)	The Daleks (Nation/C.Barry, Martin).	2908	30	4	WH	1	63	
6	(4,10,10)	Genesis of the Daleks (Nation/Maloney).	2836	242	30	TB	12	75	
7	(6,8,4)	The Daemons (Letts, Sloman/C.Barry).	2783	128	19	JP	8	71	
8	(13,3,6)	The Web of Fear (Haisman, Lincoln/Camfield).	2489	38	2	PT	5	68	
9	(9,9,9)	Earthshock (Saward, Grimwade).	2469	288	24	PD	19	82	
10	(7,4,2)	Pyramids of Mars (Holmes, Greifer/Russell).	2408	213	20	TB	13	75	
11	(14,20,14)	The Sea Devils (Hulke/Briant).	1855	100	2	JP	9	72	
12	(-)	The Curse of Fenric (Briggs/Mallett).	1831	238	13	SM	26	89	
13	(17,15,23)	The Robots of Death (Boucher/Briant).	1648	97	10	TB	14	77	
14	(11,12,11)	The Deadly Assassin (Holmes/Maloney).	1638	159	14	TB	14	76	
15	(10)	Remembrance of the Daleks (Aaronovitch/Morgan).	1591	207	11	SM	25	88	
16	(31,28,36)	City of Death (Adams, Williams/Hayles).	1530	167	10	TB	17	79	
17	(18,24,24)	The Seeds of Doom (Banks Stewart/Camfield).	1518	148	11	TB	13	76	
18	(16,22,26)	Inferno (Houghton/Camfield, Letts).	1465	87	8	JP	7	70	
19	(28,16,33)	The Invasion (Sherwin, Pedler/Camfield).	1431	25	-	PT	6	68	
20	(12,13,19)	Spearhead from Space (Holmes/Martins).	1426	85	5	JP	7	70	
21	(30,17,42)	The Power of the Daleks (Whitaker, C.Barry).	1365	23	1	PT	4	66	
22	(48,18,31)	The Daleks' Master Plan (Nation, Spooner/Camfield).	1273	16	1	WH	3	65	
23	(24,19,16)	Logopolis (Bidmead/Grimwade).	1271	127	8	TB	18	81	
24	(21,21,15)	The Ark in Space (Holmes/Bennett).	1233	123	5	TB	12	75	
25	(19,23,32)	Fury from the Deep (Pemberton/David).	1168	29	2	PT	5	68	
26	(32,25,66)	The Abominable Snowmen (Haisman, Lincoln/Blake).	1124	20	-	PT	5	67	
27	(36,40,27)	The Mind Robber (Ling, Sherwin/Maloney).	1066	17	1	PT	6	68	
28	(23,27,18)	Resurrection of the Daleks (Saward/Robinson).	1048	13	4	PD	21	84	
29	(22,26,30)	The Web Planet (Strutton/Martin).	998	12	-	WH	2	65	
30	(26,29,17)	Terror of the Autons (Holmes/Letts).	990	48	3	JP	8	71	
31	(25,39,44)	The Ice Warriors (Hayles/Martins).	978	17	-	PT	5	67	
32	(20,14,7)	Revelation of the Daleks (Saward/Harper).	946	134	4	CB	22	85	
33	(40,36,41)	An Unearthly Child (Weber, Coburn/Hussein).	936	9	-	WH	1	63	
34	(33,32,29)	The Five Doctors (Dicks/Moffat).	935	126	4	PD	20	83	
35	(34,33,38)	The Three Doctors (Baker, Martin/Mayne).	916	56	4	JP	10	73	
36	(-)	Ghost Light (Platt/Wareing).	902	130	6	SM	26	89	
37	(49,35,22)	The Celestial Toy-maker (Hayles, Davis/Sellars).	886	11	2	WH	3	66	
38	(35,30,25)	The Green Death (Hulke/Briant).	826	55	2	JP	10	73	
39	(39,46,68)	The Moonbase (Pedler, Davis/M.Barry).	737	11	1	PT	4	67	
40	(38,55,48)	Castrovalva (Bidmead/Cumming).	702	85	5	PD	19	82	
41	(29,42,50)	Terror of the Zygons (Banks Stewart/Camfield).	654	89	1	TB	13	75	
42	(41,70,55)	Kinda (Bailey/Grimwade).	649	89	2	PD	19	82	
43	(46,37,45)	The Tenth Planet (Pedler, Davis/Martins).	649	8	-	WH	4	66	
44	(47,56,47)	The Brain of Morbius (Dicks, Holmes/C.Barry).	603	72	2	TB	13	76	
45	(57,67,62)	The Mind of Evil (Houghton/Combe).	598	34	2	JP	8	71	
46	(58,59,20)	The Two Doctors (Holmes/Moffat).	581	101	5	CB	22	85	
47	(65,65,96)	The Masque of Mandragora (Marks/Bennett).	560	66	2	TB	14	76	
48	(55,62,73)	The Horror of Fang Rock (Dicks/Russell).	536	74	2	TB	15	77	
49	(37,47,52)	Dr Who and the Silurians (Hulke/Combe).	532	47	2	JP	7	70	
50	(15,11,13)	The Dalek Invasion of Earth (Nation/Martin).	524	8	-	WH	2	64	
51	(27)	Greatest Show 'Galaxy	516						
52	(51,51,74)	Day of the Daleks	497						
53	(60,66,61)	Planet of Evil	493						
54	(61,44,46)	The Visitation	492						
55	(85,69,75)	The Seeds of Death	489						
56	(54,45,39)	Planet of the Spiders	483						
57	(62,50,56)	The Keeper of Traken	476						
58	(76,57,37)	The Aztecs	462						
59	(53,54,43)	Frontios	453						
60	(66,61,59)	The Chase	449						
61	(82,90,78)	Image of the Fendahl	444						
62	(75,93,89)	The Ambassadors of Death	443						
63	(81,63,70)	Carnival of Monsters	429						
64	(59,71,72)	Black Orchid	427						
65	(-)	The Time Meddler	411						
66	(42,41,53)	The Keys of Marinus	399						
67	(68,53,58)	Mawdryn Undead	398						
68	(56,48,40)	Enlightenment	391						
69	(44,43,34)	Frontier in Space	365						
70	(69,80,35)	Attack of the Cybermen	354						
71	(50,38,21)	Vengeance on Varos	326						
72	(79,52)	Galaxy Four	324						
73	(80,)	Planet of Giants	312						
74	(73,75,90)	The Curse of Peladon	309						
75	(84,96,77)	Planet of the Daleks	294						
76	(70,60,49)	Snakedance	257						

77	(87,64,67)	The Awakening	235						
78	(67,72,64)	Warriors' Gate	203						
79	(-)	The Ark	200						
80	(52,31,)	Mindwarp	197						
81	(91,79,108)	The Sunmakers	193						
82	(105,86,101)	The Hand of Fear	190						
83	(71,49)	The Ultimate Foe	187						
84	(101,89,80)	The Invasion of Time	186						
85	(-)	Battlefield	176						
86	(99,73,98)	The Stones of Blood	163						
87	(95,75,51)	The Mark of the Rani	162						
88	(100,95,104)	State of Decay	162						
89	(72)	Dragonfire	149						
90	(128,103,93)	The Androids of Tara	149						
91	(-)	Survival	141						
92	(114,108,86)	Destiny of the Daleks	141						
93	(110,77,99)	The Pirate Planet	133						
94	(98,94,85)	Revenge of Cybermen	132						
95	(77,81,63)	Planet of Fire	124						
96	(102,92,103)	Full Circle	123						
97	(109,88,88)	Robot	120						
98	(43)	Silver Nemesis	112						
99	(122,114,105)	Arc of Infinity	108						
100	(111,97,112)	The Ribos Operation	102						
101	(92,115,83)	The Android Invasion	97						
102	(88)	The Happiness Patrol	96						
103	(113,105,115)	The Face of Evil	91						
104	(103,85)	Terror of the Vervoids	89						
105	(64,55,54)	The Time Warrior	88						
106	(63,34,28)	The War Games	85						
107	(-)	Warriors of the Deep	80						
108	(108,107,92)	Terminus	79						
109	(106)	Delta and the Bannermen	69						
110	(121,100)	The Mysterious Planet	68						
111	(-)	The King's Demons	60						
112	(94)	Paradise Towers	56						
113	(127,112,110)	Creature from the Pit	56						
114	(124,102,109)	The Sontaran Experiment	54						
115	(104,118,84)	The Monster of Peladon	53						
116	(-)	Four to Doomsday	50						
117	(129,121,120)	The Twin Dilemma	47						
118	(-)	Timelash	46						
119	(83,86,97)	The Claws of Axos	45						
120	(116,109,102)	Colony in Space	44						
121	(117,83,107)	The Time Monster	42						
122	(123,111,82)	The Armageddon Factor	40						
123	(126)	Time and the Rani	40						
124	(120,120)	The Nightmare of Eden	38						
125	(106,99,100)	Death to the Daleks	38						
126	(115,123,123)	The Invisible Enemy	33						
127	(97,108,118)	The Mutants	33						
128	(112,121)	The Wheel in Space	29						
129	(119,110,91)	Invasion of the Dinosaurs	20						
130	(78,68)	Edge of Destruction	18						
131	(125,124,113)	The Power of Kroll	15						
132	(-)	The Space Museum	8						
133	(-)	Time-Flight	7						

THE TOP TWENTY PLACINGS BEFORE APPLICATION OF WEIGHTING METHOD: 1st - The Caves of Androzani (2701), 2nd - The Talons of Weng-Chiang (2262), 3rd - Earthshock (2224), 4th - Genesis of the Daleks (2026), 5th - The Curse of Fenric (1727), 6th - Pyramids of Mars (1720), 7th - Remembrance of the Daleks (1501), 8th - The Robots of Death (1177), 9th - The Deadly Assassin, 10th - The Daemons (1136), 11th - City of Death (1093), 12th - The Seeds of Doom (1084), 13th - Resurrection of the Daleks (944), 14th - Logopolis (908), 15th - The Ark in Space (881), 16th - Revelation of the Daleks (876), 17th - Ghost Light (851), 18th - The Five Doctors (842), 19th - The Sea Devils (757), 20th - Castrovalva (632).

ALL-TIME CLANGERS									
			P	V	F	DR	S	Y	
1	(4)	Paradise Towers (Wyatt/Mallett)	1094	238	52	SM	24	87	
2	(2)	Time and the Rani (The Bakers, Morgan)	1030	239	55	SM	24	87	
3	(1,1,3)	The Twin Dilemma (Steven/Moffat)	917	216	40	CB	21	84	
4	(7)	Delta and the Bannermen (Kroll/Clough)	869	198	34	SM	24	87	
5	(3,2,9)	Timelash (McCoy/Roberts)	868	208	36	CB	22	85	
6	(8)	The Happiness Patrol (Curry/Clough)	682	170	29	SM	25	88	
7	(5,4,1)	The Horns of Nimon (Read/McBain)	626	129	11	TB	17	79	
8	(6,3,2)	The Gunfighters (Cotton/Tucker)	611	14	5	WH	3	66	
9	(12,11)	Terror of the Vervoids (The Bakers/Clough)	379	114	5	CB	23	86	
10	(9,5,4)	Time-Flight (Grimwade/Jones)	339	86	8	PD	19	82	
11	(11,7,6)	Underworld (Baker, Martin/Stewart)	326	73	4	TB	15	77	
12	(18,30)	Mindwarp (Martin/Jones)	273	80	7	CB	23	86	
13	(14,9)	The Mysterious Planet (Holmes/Mallett)	269	76	7	CB	23	86	
14	(25)	Silver Nemesis (Clarke/Clough)	267	96	8	SM	25	88	
15	(10,6,5)	Warriors of the Deep (Byrne/Roberts)	252	69	6	PD	21	84	
16	(-)	Battlefield (Aaronovitch/Kerrigan)	214	65	7	SM	26	89	
17	(15,14,8)	Creature from the Pit (Fisher/C.Barry)	204	49	1	TB	17	79	
18	(16,26,27)	The Space Pirates (Holmes/Hart)	182	8	1	PT	6	69	
19	(23,20,10)	Meglos (Flanagan, McCulloch/Dudley)	176	49	2	TB	18	80	
20	(13,8,7)	Four to Doomsday (Dudley/Black)	165	46	4	PD	19	82	
21	(-)	The Dominators (Haisman, Lincoln/M.Barry)	161	5	2	PT	6	68	
22	(24,27)	The Ultimate Foe (The Bakers/Clough)	157	51	1	CB	23	86	
23	(39,12,11)	The Underwater Menace (Orme/Smith)	139	6	-	PT	4	67	
24	(19)	Dragonfire (Briggs/Clough)	135	44	-	SM	24	87	
25	(-)	Survival (Munro/Wareing)	133	41	1	SM	26	89	
26	(33)	The Greatest Show in the Galaxy (Wyatt/Wareing)	129	38	3	SM	25	88	
27	(-)	The Massacre (Lucarotti/Russell)	120	2	1	WH	3	66	
28	(-)	The Smugglers (Hayles/Smith)	120	2	-	WH	4	66	
29	(17,19,17)	The Krotons (Holmes, Maloney)	117	5	-	PT	6	68	
30	(27,18,30)	The Two Doctors (Holmes/Moffat)	112	29	4	CB	22	85	
31	(28,24,16)	The Power of Kroll	104	39 (36,48,34)		Death to the Daleks		88	
32	(31,16,13)	Kinda	103	40 (40)		The Chase		87	
33	(32,36,28)	Invasion of the Dinosaurs	103	41(-)		The Space Museum		87	
34	(60,54,51)	The Time Monster	100	41(-)		The Reign of Terror		87	
35	(21,13,20)	The Mark of the Rani	100	43 (-)		Edge of Destruction		87	
36	(-)	Ghost Light	98	44 (2015,15)		Terminus		84	
37	(22,17,12)	The Nightmare of Eden	97	45 (59,85,67)		Revenge of the Cybermen		81	
38	(41,23,23)	Snakedance	92	46 (35,40,26)		The Invisible Enemy		74	

2 (=) SYLVESTER McCOY 30%
 3 (=) PETER DAVISON 8%
 4 (=) WILLIAM HARTNELL 7½%
 5 (=) JON PERTWEE 5½%
 6= (7) PATRICK TROUGHTON 2%
 6= (=) TOM BAKER 2%
 The unpopularity of the most recent two Doctors shines through in this section, but next time it might be worth attempting to pinpoint exactly what it is that has made them so unpopular; the actors themselves, or (more likely) the accompanying production values...

FAVOURITE COMPANION

1 (=) SARAH (LIS SLADEN) 34%
 2 (=) ACE (SOPHIE ALDRED) 19%
 3 (=) TEGAN (JANET FIELDING) 9½%
 4 (5) LEELA (LOUISE JAMESON) 7%
 5 (4) JO (KATY MANNING) 6½%
 6 (=) JAMIE (FRAZER HINES) 3½%
 7= (=) PERI (NICOLA BRYANT) 3%
 7= (10) ROMANA II (LALLA WARD) 3%
 9 (-) LIZ (CAROLINE JOHN) 2½%
 10 (11) ZOE (WENDY PADBURY) 1½%

LEAST FAVOURITE COMPANION

1 (=) MEL (BONNIE LANGFORD) 64½%
 2 (=) ADRIC
 MATTHEW WATERHOUSE 11½%
 3 (5) ACE (SOPHIE ALDRED) 4½%
 4 (-) TURLOUGH
 (MARK STRICKSON) 3½%
 5= (-) K9 (LEESON/BRIERLEY) 2%
 5= (4) PERI (NICOLA BRYANT) 2%
 7 (-) VICKI (MAUREEN O'BRIEN) 1½%
 8= (-) SUSAN (CAROLE ANN FORD) 1%
 8= (-) KAMELION (GERALD FLOOD) 1%
 8= (=) NYSSA (SARAH SUTTON) 1%
 Once again, Sophie Aldred scores over Sylvester McCoy by quite a convincing margin - a remarkable feat for the actress who has only nine stories under her belt! Any incoming production team would be foolish to overlook such an asset.

FAVOURITE ENEMY

1 THE DALEKS 29½%
 2 CYBERMEN 20%
 3 THE MASTER 18%
 4 DAVROS 4%
 5 ICE WARRIORS 3%
 6 SHARAZ JEK 2½%
 7 SONTARAN 2½%
 8 SUTEKH 2%
 9 AUTONS 1½%
 10= FENRIC 1½%
 10= SEA DEVILS 1½%
 10= ZYGONS 1½%

LEAST FAVOURITE ENEMY

1 CHIEF CARETAKER 10½%
 2 KANDYMAN 10%
 3 RANI 9%
 4 VEROIDS 7½%
 5 THE MASTER 6½%
 6 MESTOR 5%
 7= MYRKA 4%
 7= BORAD 4%
 9 SIL 3½%
 10 BANNERMEN 3%
 JNT era foes dominate the latter section, and even his more enduring creations (the Rani and Sil) failed to gain a foothold with popular imagination. Incidentally this is, in effect, a new category since it combines the previous villain/monster sections.

FAVOURITE WRITER

1 (=) ROBERT HOLMES 63%
 2 (5) DAVID WHITAKER 4½%

47 (-) The Highlanders 73
 48 (49,61,32) The Sunmakers 70
 49 (29,21,25) Attack of the Cybermen 64
 50 (50,33,35) Vengeance on Varos 63
 51 (-) The Sensorites 62
 52 (37,28,19) The King's Demons 52
 53 (-) The Curse of Fenric 48
 54 (51) Remembrance of 'Daleks' 46
 55 (38,25,21) Destiny of the Daleks 43
 56 (43,41,46) Warriors' Gate 34
 57 (67,43,50) The Leisure Hive 33
 58 (75,50,38) The Invasion of Time 33
 59 (42,22,33) Arc of Infinity 31
 60 (45,56,55) The Armageddon Factor 31
 61 (69,42,59) Enlightenment 28
 62 (64,68,56) Image of the Fendahl 27
 63 (82,60) Robot 26
 64 (76,75,74) The Awakening 25
 65 (71,47,45) Carnival of Monsters 22
 66 (70,38,42) Black Orchid 23
 67 (55,54,39) Castrovalva 23
 68 (84,58,29) The Androids of Tara 21
 69 (-) The Android Invasion 21
 70 (-) Mawdryn Undead 21
 71 (34,34,44) The Ambassadors of Death 20
 72 (-) The Caves of Androzani 19
 73 (90,82,84) The Five Doctors 19
 74 (62,73,77) Planet of the Spiders 19
 75 (-) The Visitation 18
 76 (79,82,85) Full Circle 18
 77 (80,57,81) Horror of Fang Rock 18
 78 (60,45,76) Revelation of the Daleks 17

3 (4) CHRISTOPHER BIDMEAD 4½%
 4 (-) IAN BRIGGS 3%
 5 (8) TERRY NATION 2½%
 6 (3) MALCOLM HULKE 2½%
 7 (2) TERRANCE DICKS 2%
 8 (6) ERIC SAWARD 1½%
 9 (11) BRIAN HAYLES 1½%
 10= (-) KIT PEDLER 1½%
 10= (-) GERRY DAVIS 1½%
 10= (-) DON HOUGHTON 1½%
 Again, a foregone conclusion, even though Robert Holmes had as many clangers as classics to his name! Kit Pedler scrapes in, even though he wasn't a writer as such but merely contributed ideas which others turned into stories.

LEAST FAVOURITE WRITERS(s)

1 (=) PIP 'N' JANE BAKER 47½%
 2 (6) MALCOLM KROLL 7%
 3 (2) GLEN McCOY 6%
 4 (7) KEVIN CLARKE 5½%
 5 (4) STEVEN WYATT 4½%
 6 (5) ANTHONY STEVEN 4½%
 7 (3) GRAEME CURRY 3½%
 8 (-) BEN AARONOVITCH 2½%
 9 (7) ANTHONY READ 2%
 10= (=) ERIC SAWARD 1½%
 10= (-) PHILIP MARTIN 1½%
 10= (-) DOUGLAS ADAMS 1½%
 The Bakers firmly cement their reputation as worst writers, and even notched up a few votes in the 'least favourite enemy' category! Who can ever forget their cringingly sycophantic convention panels alongside Nathan-Turner in the mid 80's, or their grossly unprofessional attitude on Open Air following Season 23? A position well earned.

FAVOURITE DIRECTOR

1 (2) DOUGLAS CAMFIELD 24%
 2 (1) GRAEME HARPER 21½%
 3 (=) DAVID MALONEY 18½%
 4 (6) PETER GRIMWADE 6½%
 5 (4) ALAN WAREING 6%
 6= (12) CHRISTOPHER BARRY 2½%
 6= (4) MICHAEL BRIANT 2½%
 8 (7) DEREK MARTINUS 2½%
 9 (-) NICHOLAS MALLETT 2%
 10 (12) BARRY LETTS 1½%

79 (64,78,86) Planet of Evil 17
 80 (52,64,75) Logopolis 16
 81 (68,53,57) Frontios 15
 82 (-) The Sontaran Experiment 15
 83 (82,71,66) The Keeper of Traken 14
 84 (89,78) Frontier in Space 13
 85 (56,62,49) Colony in Space 13
 86 (-) Genesis of the Daleks 13
 87 (58) The Pirate Planet 12
 88 (-) The Ark in Space 11
 89 (44,44,37) The Mutants 11
 90= (91) Day of the Daleks 11
 90= (-) The Brain of Morbius 11
 92 (-) Earthshock 10
 93 (54,46,68) Planet of the Daleks 9
 94= (73,84,48) City of Death 9
 94= (78,91) The Mind of Evil 9
 96 (63) Inferno 9
 97 (-) The Robots of Death 8
 98 (81,31,38) The Monster of Peladon 7
 99 (72,74,58) The Face of Evil 7
 100 (74,89,79) State of Decay 6
 101 (87,90,43) The Claws of Axos 6
 102= (25, -, -36) The Web Planet 5
 102= (48,65,47) The Ribos Operation 5
 104 (88, -, -) The Deadly Assassin 5
 105 (-) The Seeds of Doom 4
 106 (-) The Keys of Marinus 4
 107 (85,85,88) The Hand of Fear 3

Results tabulated by Paul Cornell and Peter Linford, commentary by Gary Leigh.

Douglas Camfield resumes the mantle of best director, even though only one of his stories makes the top fifteen, while David Maloney occupies three and Michael Briant two positions there. The placing at number nine is almost laughable: whatever Mallett might have done with Fenric - and goodness only knows he didn't even direct all of it himself - there can be no atonement for the way he butchered Robert Holmes' Season 23 contribution (though Paradise Towers was beyond saving anyway!).

LEAST FAVOURITE DIRECTOR

1 (2) CHRIS CLOUGH 30½%
 2 (1) NICHOLAS MALLETT 13½%
 3 (4) PENNANT ROBERTS 12½%
 4 (3) PETER MOFFAT 10½%
 5 (=) RON JONES 4½%
 6= (=) NORMAN STEWART 4½%
 6= (-) ANDREW MORGAN 4½%
 8 (7) KENNY McBAIN 3½%
 9 (-) ALAN WAREING 2½%

For sheer unbridled awfulness, not least persistence - a classic example of Nathan-Turner consistently failing to learn from his mistakes - Chris Clough was destined to scoop this category. And yet his very first scene in Terror of the Vervoids - even though it was ripped-off from a technique mastered by Orson Welles for the now fifty-year-old Citizen Kane - promised so much. Also, can it just be coincidental, or did Nathan-Turner cynically employ Pennant Roberts to try to fool us that the 'old guard' were no match for his own 'repertoire' of directors? Any wonder that he continually snubbed the likes of such maestros as Christopher Barry and Michael Briant...

FAVOURITE PRODUCER

1 (=) PHILIP HINCHCLIFFE 45%
 2 (=) BARRY LETTS 15½%
 3 (=) JOHN NATHAN-TURNER 11½%
 4 (=) INNES LLOYD 5%
 5 (=) GRAHAM WILLIAMS 3½%
 6 (=) VERITY LAMBERT 3%
 7 (=) PETER BRYANT ¾%

LEAST FAVOURITE PRODUCER

1 (=) JOHN NATHAN-TURNER 72½%
 2 (=) GRAHAM WILLIAMS 18%
 3 (=) JOHN WILES 3%
 4 (5) BARRY LETTS 2½%
 5 (6) DERRICK SHERWIN 1½%
 6 (4) PETER BRYANT 1%
 No major changes here, but Nathan-Turner reinforces his position as worst ever producer, from 60% when he was still producing the series to 72½% now! Can't the man take a simple message and move on to pastures new? As he pathetically clings on to the last vestiges of the series via his various capacities as "advisor" to this and that, the series will continue to retain his ominous shadow and therefore make a completely fresh start impossible. A boycott of his repetitive and nauseating convention panels would be the most obvious way of telling the man he is simply no longer wanted!!

FAVOURITE SEASON

1 (2) FOURTEEN 24½%
 2 (1) THIRTEEN 15½%
 3 (=) FIVE 9½%
 4 (6) NINETEEN 8%
 5 (7) TWELVE 6%
 6= (5) TWENTY-ONE 5½%
 6= (8) SEVEN 5½%
 8 (4) EIGHTEEN 4½%
 9 (-) TWENTY-SIX 3½%
 10 (=) EIGHT 3½%

LEAST FAVOURITE SEASON

1 (=) TWENTY-FOUR 49½%
 2 (=) TWENTY-THREE 19½%
 3 (=) SEVENTEEN 8½%
 4 (=) TWENTY-TWO 7½%
 5= (7) TWENTY 3%
 5= (-) TWENTY-SIX 3%
 7 (8) TWENTY-FIVE 2½%
 8= (5) FIFTEEN 1%
 8= (5) SIXTEEN 1%
 10= (8) EIGHTEEN ¾%
 10= (-) NINETEEN ¾%

video review



ROBOT

PICTURE THE SCENE. BBC Video are at a loose end and so, during a coffee break, they decide which Doctor Who video they'll next issue to Joe Bloggs. 'I know,' says the cleaning lady who has popped in to empty the ashtrays, 'why don't you see if you've got the first story by that tall fellow with the big eyes and long scarf in the BBC cupboard?' Good idea, thinks the man in charge of buying the malted milk biscuits, should be worth a few thousand to plough back into the next Little and Large series. So, with a flick of a pen on a contract, Robot is scheduled to appear in WH Smith in January 1992 at £10.99 a throw. Fans rush out to buy it in droves and the folk at Beeb video can afford to buy Bourbon Creams as well.

Watching Tom Baker's debut now, some seventeen years after it went before the cameras, it is quite obvious that the story wasn't exactly chosen for its huge artistic merits. But whatever the dubious motives for releasing these episodes, I must, I fear, cast aside any feelings of nostalgia and consider the poor souls who weren't around during those carefree days when the Radio Times was about the pinnacle of a Doctor Who fan's week. What are the McCoy brigade going to make of this effort in '91?

Perhaps it was a deliberate ploy to make the fourth Doctor seem like a 'new breed of hero', but the almost melodramatic comic strip approach appears to be a waste of the talents of those involved (especially when you consider that the following stories would be the likes of *The Ark in Space* and *Genesis of the Daleks*, stories which, arguably, would never be equalled.) Being the first recorded story of Season 12 -- or, if you

like, the last of Season 11 -- it obviously contains none of the 'gothic' imagery that was so predominant during the next three years. Michael Kilgariff stomping around in the eight foot robot costume is more comical than menacing -- you can almost visualise the strain on Kilgariff's face through the costume as he fumbles to head in the right direction with the enormous strength needed to pick up the aluminium feet being a feat in itself!

The first episode of course contributes an historic scene to Doctor Who lore: the fourth Doctor trying on various outlandish costumes until he eventually comes up with the familiar garb. Although watching it now the effect is more silly than amusing, in its day it was a memorable scene, effectively establishing the fourth Doctor's alien qualities via his lack of understanding of the dress sense of the day. Although attributable to post-regenerative confusion, his costume sowed the seeds of Baker's alien persona and almost childlike innocence when faced with formalities beyond the tranquil retreat of the TARDIS.

Much has been written over the years about Terrance Dicks being influenced by the 1933 Fay Wray classic King Kong when penning this story; would that Messrs Dicks and co. were able to capture the timeless qualities of that epic. Instead we have sideburns, long hair and flares all round in what looks like a meeting of the Marc Bolan fan club. The scenes with Sarah Jane and K1 (the robot) can still get the viewer feeling affection for the metal monster, but the sub-plot concerning the scientific reform society had already been overdone the season before in *Invasion of the Dinosaurs* and *Planet of the Spiders* (ie. a group of nutters try to change the world for the better via a more powerful force).

Tom Baker's debut performance is formidable, his charismatic qualities outshining all those sharing the screen. The rapport between Sladen and Baker is instant; even the almost intrusive presence of Ian Marter's Harry Sullivan cannot disguise the fact that Baker's OTT madcap approach contrasts marvellously with Sladen's no nonsense nosey but vulnerable Sarah. This particular version of the renegade Time Lord displays the know-all arrogance that made him such an opposite to Jon Pertwee from the first minute. 'If I'm right ... and I invariably am ...' he boasts, giving a hint that his days as UNIT's scientific adviser may be in question. This Doctor is a bohemian to the core, the weirdly alien qualities that comprise the fourth Doctor's persona evident from the outset.

B-movie freaks will revel in the final episode sequence when K1 is fired on by the Brigadier and starts a growth acceleration of tacky CSO proportions. As the military back-up moves in on the attack, model tanks get crunched underfoot, K1 throws some Action Men around and generally things adopt a Blue Peter sticky-back plastic feel. No doubt more serious aficionados of Doctor Who than myself will argue that I am missing lots of vital metaphors inherent in the script and that *Robot* is a much-maligned classic but, alas, going back to the point of view of the video buyer who wasn't around at the time of the original broadcast, I think that their reaction is going to be one of disappointment having only just savoured such goodies as *Genesis of the Daleks*, *The Deadly Assassin* and, of course, *The Caves of Androzani*. I could perhaps understand the choice if most of the available material were already out, but when the likes of *Planet of Evil* or *Seeds of Doom* are overlooked in favour of this white elephant, it smacks of shoddy attention to the subject matter. Honestly, can you take Professor Kettlewell seriously with hair like that?

Looking on the bright side, though, I prefer it to *Time and the Rani*, and if you compare Tom Baker's madcap first scenes with Sylvester McCoy's embarrassingly awful efforts, you can clearly see the difference between Barry Letts' idea of a good character actor and JNT's. And the K1 robot was memorable enough a character to inspire a now legendary Denys Fisher toy...

As a stroll down memory lane for the millions like me who remember the excitement of the unveiling of the fourth Doctor we had waited for months to see, *Robot* is a good buy. However, if you are not able to recall late 1974 then I'd recommend you save your money for the next BBC Video release.

Robert Cope



"WE ALWAYS TAKE NOTICE OF WHAT OUR PUBLIC SAY"

Tim Burchell interviews David Jackson of BBC Video regarding the past, present and future of the Doctor Who video releases

TIM BURCHELL: When was BBC Video first established?

DAVID JACKSON: Well, BBC Video is now almost ten years old. It was started during the transmission of the Royal Wedding of Lady Diana and Prince Charles way back in 1981, and in fact it was this programme that was our first videogram. And from that very small start when we were producing one or two tapes per month we have grown up into the service that you see today.

I remember your original videos costing about £40 a piece. How did you justify those very high prices?

In those days videos and VCRs were quite rare and so there was only a very small market. Hence we never sold very many and so we had to make them quite expensive for them to be cost effective.

What is the process of preparing a Doctor Who story for release?

First of all, we have to decide what story we want to release, and we find this out in a number of ways. First we talk to fans and of course we look at the rating figures. We also read through fan mail and talk to John Nathan-Turner to hear his views.

Next we take a trip to the BBC Film and Video tape library, to see what kind of condition the programme is in. The next stage is to check what format it's in. If it's one of the early recordings from the 1960s it will most likely be on telecine -- in those days to make a recording they simply pointed a camera at the nearest television screen and recorded it that way. Towards the end of the 1960s and moving onwards into the 1970s it moved to videotape and colour, and the quality of the pictures went up by 200%. For that period 2-inch video tape would be the most common format used.

We need next to look at the quality of the pictures, because on early 2-inch you get, over a period of time, what we call 'drop-outs', which is flashing across the screen. So once we have checked all through the story we may, if it's on film, go for a re-print from the negative. But if it's early 2-inch videotape, with a lot of drop-out, there is nothing really that we can do. We may take the tape into an editing room to brighten up the picture and take out the odd frame where flashing is bad.

Then we have to put the entire programme onto a longer videotape with the BBC Video logo at each end, and once that has been done a VHS copy has to go to the BBFC (British Board of Film Classification) who will give us a letter rating just like any other film. Once we have that information, the U-Matic copy has to go off to the duplicating factory for multiple copies of VHS's to be made.

Do your original video/film prints ever come from your own archive at BBC Enterprises?

No! All our videos come from Windmill Road, as we always go for the highest quality we can.

Why did the original format of the 'video book' die a death so quickly?

The original style of all videos was one of a book. In other words, it was going to sit on the shelf as if it were a book, but with a video inside. In those early days of VHS and Beta, it was very much up to video-makers to make their product look attractive in order for them to sell. But this idea was quite soon dropped, mainly because it just didn't work. So a presentation box, like the ones we have today, came into being.

So who decides exactly what stories come out on video?



Hmm. Well, myself in consultation with the fans and people who have worked on the programme. John Nathan-Turner is of course our prime person for information.

Do you ever get phone calls from customers recommending their own choices?

Yes, we do get the odd person ring up, but off the record we don't really encourage this.

But you take note of what they say?

Yes, we always take notice of what our public say!

Why were the early Doctor Who videos brought out in omnibus format instead of the much better episodic format?

It was felt that for people buying a video they would not want to be bothered with episode endings and titles and

that still is the case with a great number of our videos, but because we had such a body of Dr Who fans saying 'we want our videotapes uncut' we decided to bow to pressure and give them what they wanted.

Will the existing omnibus Doctor Whos be re-released in episodic form?

It's possible, but there is so much stuff still in the archives, so for the time being we will be concentrating on that, rather than re-cutting old existing BBC videos.

Are the Dr Who videos the most popular videos in the BBC range?

No, far from it! Don't get me wrong, they are popular, but they aren't runaway best-sellers like Fawlty Towers or Blackadder.

How do the sales figures compare to Fawlty Towers or Blackadder?

Less than 10%, but we're not unhappy with that, because we know that Dr Who sells well and at a steady rate. So at least we know approximately how many we will sell. And in any case we have done all of Fawlty Towers and Blackadder, so there's no more to come, but plenty of Dr Who for the future. Now there's a thought!

Have you found, since the show has been off the air, that this has affected your sales in any way?

No. In fact, if anything they've gone up a little.

What is the BBC's view of 'fans' who circulate unauthorised copies of Dr Who episodes on the black market?

The official view is that these bootleg tapes are highly illegal and should not be available. Now, beyond that, there is very little the BBC can do about this. All we can hope is that our videos which come out are of a better quality than those illegal bootlegs.

How did Dr Who archive material find its way into the public's hands in the first place?

Well, over the years various people have recorded stuff off-air, many of them BBC employees, and of course it only takes a few of them to sell them to their friends and there you have it.

I believe that the BBC has brought a litigation this year over Dr Who bootleg tapes. Why was this?

Simply because it's illegal and it is BBC policy to bring to book anyone who is caught in possession of BBC archive material and making a profit from it. But saying that, we have neither the time nor the energy to follow people to the ends of the earth if, say, they are selling a few tapes in a car boot sale halfway up the country. That simply isn't practical!

So what future does Dr Who have with BBC Video and do you plan on bringing out every episode in the archives?

While people continue to buy them and there is a demand for Dr Who videos, we will continue to produce them. At the moment it's our policy to bring out popular stories which people ask for as long as they're on good quality video or film.

A lot has been said over the years about the missing Dr Who episodes and about tapes being wiped. Can you tell me exactly how this came about, and why?

Well let's put everything into perspective. There were many hundreds of programmes that were wiped, not just Dr Who. This mainly took place in the early 1970s when the BBC decided that it really could not keep everything and so only examples of some shows were kept. In fact, Dr Who got away quite lightly in comparison to some shows like Not Only... But Also, as very few episodes were kept from that era.

Are you actively looking at ways of getting back all of the missing episodes?

Yes, all the time. We are forever placing ads around the world asking for material that may not be in the BBC collection. But it's a tricky one because a lot of people think that we will pull a litigation on them for keeping our programmes, but that's just not the case. We just want them back in their rightful place, and maybe who knows, we might even reshow them.

Do you plan on bringing out Dr Who related items from other programmes, such as Blue Peter and Swap Shop?

Yes, we sure do. In fact I was talking about that very thing before you came today. We have been talking to JNT about putting together items of interest from

shows such as John Craven's Newsround, Swap Shop, Superstore, etc, and if there is enough interest we hope to put them onto a compilation video rather like the era tapes. Do you think that is a good idea? Do let me know.

When do you hope to have these tapes in the shops?

Oh lord, we're only in the talking stages at present. Give it time, please! But as you may know, we are planning a few more Dr Who specials in the light of our popular era tapes.

I believe that you will be doing a Tom Baker special? That's correct.

Well, I can see the justification of the Harnell and Troughton tapes, as not all of their episodes are intact. But with Tom Baker, all of those episodes are in the archives. So what is the point of just pulling odd episodes from complete stories?

Yes, you are quite right in what you say and we will be looking at new ways of presenting this special which will differ from the ones before it.

Maybe Tom Baker as Dr Who in other programmes?

Yes, that's right!

Will the BBC video packaging change as we go into the nineties?

At the moment I think that the clear boxes that we use work quite well. People can store them on their shelves and they don't take up much room. But what we have introduced over the last few months is our two box set videos, which is a fatter box with one video in each half, and in this case we have had a mixed reaction. With these new boxes there is an opportunity there for a more attractive slip cover, and because they have a wider spine, they attract the eye more.

Can you tell me why in heaven's name you don't bring out six parts on one video instead of two. What are you trying to do, bleed us all dry or what???

Hmm. This is a question I have been asked hundreds of times, but this is the first time that I'll give a straight answer. It's all down to money. Because the Dr Who videos are not runaway best-sellers, we need to recoup our costs and make a profit. I know this isn't what you want to hear, but it's the truth! If we don't make a profit, there can be no more Dr Who videos!

Do you know what is actually going to happen to Dr Who as a television series?

Well, it has been handed out to the independent sector and I know of one company who has paid a great interest in the show, but it would be unfair to say too much in case it doesn't come to anything. But it will be back, that's for sure!

So when the new production company is named, will this affect the BBC videos in any way?

Yes, it will. When the new independent company is named we will have to sit down and negotiate the video rights. This should be no problem, but it has to be done.

So will Dr Who become like Star Trek TNG with the new stories coming out on video as they are transmitted on television?

I'm not sure about that. I think we will concentrate still on the older stories, but as I said this has yet to be talked about.

Let's look now at the technical side of recording on VHS. Because this format isn't the best way to store sound and

vision, will there be a new format which will be better in the future?

Oh yes! Just around the corner there is a system being developed called CDV which is better than the existing U-Matic standard and will also be used for transmission as well as domestic use. Quite when this format will be in the shops I don't know. But may it be soon!

Who decides what goes on the covers of the videos?

We have here a creative design department whose job is to design the covers for all our videos. Some of the Dr Who videos are designed by use of 'archive' stills, others are drawn by freelance artists who watch the story and paint an overview of the plot. And indeed, it's this department who will decide on the text on the back cover. We will sometimes give them an outline of the story, but only just enough not to give the plot away! In fact we often talk to John Nathan-Turner about the text, as he sometimes can give us a more interesting angle, as he has worked on so many Dr Who stories.

So what of the future? Where does BBC Video go from here?

Well, certainly BBC Video hopes to be doing very well. Looking back, it has certainly been a very big growth area over the last 10 years and I'm sure it will continue to grow beyond all of our expectations. There will of course come a time when we will run out of old archive programmes and there will come a stage when we feel we have released 'the best of the BBC' and we don't really want to bring out sub-standard stuff. And so we are looking more and more into new programmes that are coming up, making things for the BBC video market like specials and looking at joint projects, where we can offer a video like *The Curse of Fenric* with more footage than was shown on tv.

Are you a Dr Who fan, and if so have any of your favourites been released on BBC Video yet?

All my favourites come out on video anyway, I see to that!

David Jackson, thank you very much.

CONDUCTED FOR D.W.B. AT BBC ENTERPRISES ON 9TH SEPTEMBER 1991

STORY CHECKLIST (TO MARCH 1992)

- WILLIAM HARTNELL
 - An Unearthly Child (4)
 - The Daleks (7 - two tapes)
 - The Aztecs (4)
- The Dalek Invasion of Earth (6 - two tapes)
- The Web Planet (6 - two tapes)
- PATRICK TROUGHTON
 - The Dominators (5)
 - The Mind Robber (5)
 - The Krotons (4)
 - The Seeds of Death (6)
 - The War Games (10 - two tapes)
- JON PERTWEE
 - Spearhead from Space (4)
 - The Claws of Axos (4)
 - Day of the Daleks (4)
 - The Three Doctors (4)
 - The Time Warrior (4)
 - Death to the Daleks (4)
 - Planet of the Spiders (6 - two tapes)
- TOM BAKER
 - Robot (4)
 - The Ark in Space (4)
 - The Sontaran Experiment (2) and Genesis of the Daleks (6 - two tapes)
 - Revenge of the Cybermen (4)
 - Terror of the Zygons (4)
 - Pyramids of Mars (4)
 - The Brain of Morbius (4)
 - Masque of Mandragora (4)
 - The Deadly Assassin (4)
 - The Robots of Death (4)
 - The Talons of Weng-Chiang (6)
 - City of Death (4)
 - Logopolis (4)
- PETER DAVISON
 - Castrovalva (4)
 - The Five Doctors (90 minute special)
 - The Caves of Androzani (4)
- SYLVESTER McCOY
 - The Curse of Fenric (4 - extended release)

THE NEW FANDOM

Tim Munro examines the prospects for Doctor Who's return to television, and what the future holds for fandom if it doesn't.

What you're about to read has been a long time coming. I first toyed with writing it after the debacle of the Day of Action, but eventually decided against it. Now, however, like many, I have been goaded into action by Gary's explosive editorial in DWB #92.

I hasten to add that I'm entirely in tune with Gary's motives in writing what he did. The passive consumer is one of the banes of our society -- a role to be avoided at all costs; and it doesn't seem too much to ask that those who benefit from DWB's hard work all year round should in return contribute just an hour or so of their time and thought towards it, once in a blue moon, by filling in one small series survey. However, from the lack of response to the survey, Gary draws certain conclusions regarding the current state of fandom. I quote:

'Fandom has no one but itself to blame for its appalling lack of involvement in campaigns designed to bring Doctor Who back to our screens. Strategies formulated by various bodies -- be it the DWAS's letter writing campaign or the Day of Action campaign -- resulted in only lukewarm responses, serving only to show the BBC that the hardcore fan element is far smaller than it really is.'

I read those words with great sadness, because it was the first time I'd ever found myself seriously at odds with DWB's editorial line. However, to be fair to him, Gary is hardly the first person to comment on fandom's half-heartedness in fighting for our show's return, or to draw from this the conclusion that fandom is in decline and beset by apathy. In the aftermath of the Day of Action, the letters pages of nearly every organ of the fan press were brimming over with outraged fans who had taken part in the 'mass' phone-in venting their spleen on the great majority who had not, and all making the same assumptions that Gary does in his #92 editorial -- that those who had not taken part in the Bring Back Who campaigns were just plain apathetic; couldn't be bothered to participate, or were content to let their fellow fans do all the hard work. And as is usual on these occasions, the 'I'm a real fan, you're not' brigade were out in force.

Not for one moment, it seems, did it occur to any of those indignant campaigners that those fans not taking part in their campaigns might have had reasons for their inaction -- that they might, indeed, have taken a conscious decision against involvement. Not so much as once have I seen this suggested in print -- yet it is my experience that this is a far more accurate reflection of the true position than the wild accusations of apathy thrown around in the wake of the Day of Action. This being so, I feel it is time somebody put the case for those fans -- of whom I am one, and who I honestly believe do form the majority of fandom -- who have deliberately not lobbied the BBC to get Doctor Who back on the air.

Just before the Day of Action, I attended a fan gathering at which the proposed switchboard jamming was one of the main topics of conversation. Naturally the question arose of who there present intended to take part -- and it rapidly became apparent that nobody, out of a pub full of at least fifty fans, planned to do so. The general feeling was that the campaign had been imposed on fandom without consultation; that it would be counter-productive, doing more harm than good to both the show and fandom's reputation; that in any case, given the BBC's notorious disregard of public opinion, any campaign, no matter how grandiose, was futile; and above all that it did not matter overmuch if Doctor Who did not come back -- indeed, some regarded this as positively advantageous.

Now I can hear the DWASies and the DWM readers huffing and puffing from here. 'Outrageous!' they cry. 'Disgraceful! Who are these traitors?' They can't give two hoots for Doctor Who! And they're most certainly not real fans!

Well, actually, that group included most of fandom's foremost names, who care a damn sight more about the series than your average fanboy in his question-mark sweater, fixated on Doctor Who (to paraphrase Star Trek's David Gerrold) till his eyes cross. They just happen to have a sense of proportion about it -- and they see no point in futilely banging their heads against a brick wall when they could be getting on with something constructive.

At this point I should justify this assertion that campaigning for Doctor Who's resurrection is futile, and it's not hard to do, although it does involve voicing a few home truths which fandom -- or at least, mass fandom -- has seemed remarkably reluctant to face up to.

The facts, as I and most of the fans I've talked to believe, are these. The BBC have no intention whatsoever of bringing back Doctor Who. They are making no moves to facilitate its return. And they repeatedly obstruct, through prevarication and inaction, all those who do take active steps towards resurrecting it.

All this is easily deduced from the BBC's actions, or rather lack of them, over the last two years. Actions speak louder than words, so they say, and all we've had from the BBC is words -- a stream of platitudes designed to placate us, laying out a position which seems to change with the wind, and depends mainly upon which BBC lackwit is speaking at the time. The BBC's stated position is that they require Doctor Who to return not just as an independent production but as a revamped, reformatted 'strong item in the mix', and time is needed to work out the details of this revamp

"The BBC have no intention of bringing back Doctor Who"

and get it absolutely right. This would be acceptable if there were evidence of any activity at all regarding Doctor Who, but there has been none.

Revamps do not magically happen overnight. They require work, thought, planning and consultation. If the BBC were sincere about revitalising Who, they would be holding meetings about it, organising discussions, talking to writers, producers and directors. They have done none of this. Furthermore, if one were seriously attempting to find an independent producer for the series, one would usually announce this, and institute a proper tendering procedure. Again, the BBC have not done this. Those independents who have attempted to obtain the show have, without exception, only discovered it was up for grabs through the industry grapevine. In every reported instance, the independent producer has had to approach the Beeb. There has not been so much as one report of the BBC actively seeking out an independent producer for the show. Furthermore the BBC's enthusiasm when an independent does offer its services is quite underwhelming -- it's reported that they didn't even have the courtesy to return Victor Pemberton's call -- and every company that has managed to get a decent package together has had all their offers rejected, usually for extremely dubious reasons.

Now, the BBC is run by hardened television professionals. These people must know that revamping and contracting out a series takes work. Yet if we are to believe the sincerity of their stated belief in the programme, their behaviour suggests that they expect Doctor Who to creep quietly away, miraculously revamp itself, find itself a producer, and then one morning burst unexpectedly into Jonathan Powell's office yelling 'Surprise!!' -- whereupon Powell will no doubt reel backwards and gasp 'My God! A stunning, new look, independently produced Doctor Who for the nineties! And I didn't even have to lift a finger!'

See what I mean? Is it remotely possible that even the densest, most inept BBC management in the

Corporation's history really believes that? No, of course it isn't. So : the logical conclusion? They're lying. Each letter, each press release, each statement, is an attempt to ward off the day when they're rumbled. Aiming to avoid an '85-style backlash, they have decided not to make an official, decisive announcement that the show has been axed, but to let the current situation of 'uncertainty' drag on indefinitely, in the hope that, as year after year passes with no new season, the show will gradually be forgotten, and the fans -- only one by one realising what has happened, and thus unable to muster concerted resistance -- will become disillusioned and drift away.

Yes, it's outrageous, and disgusting that public servants, maintained with our money, can behave like this yet be answerable to no one. But there's also not a damn thing we can do about it. Write your letters, sign your petitions, jam their switchboards, consult your legal advisors ... kidnap Powell's wife and make her watch Trainer until he surrenders if you must! But it won't get Doctor Who back, because the BBC, as fandom really should know by now, are a law unto themselves. They have all the power; we have none. They write the rulebook, rewriting it as it suits them. If they say a show's ratings are disappointing, those figures are disappointing -- the Beeb never have to justify, or even state, the criteria by which they reached that conclusion. As far as the BBC are concerned, Wogan is popular and two and two equals five if they say so.

Shout as loud and as long as you like. It's pointless when you're dealing, as you are, with people determined not to hear. Like all public institutions with many decades behind them, the BBC has become arrogant, insular, patronisingly paternalistic and top-heavy with bureaucrats. Smugly convinced of its own infallibility, once it has made up its corporate mind, that is that. It doesn't matter how many letters we write -- in the BBC's eyes the mere fact that one feels strongly enough about Doctor Who to write a letter marks one out as a fan; therefore a member of a special interest pressure group not representative of 'the general public'; therefore one whose opinions are not worthy of consideration. Furthermore, antagonistic campaigning like the Day of Action may only worsen the situation, since it allows the BBC to further personalise the issue into a them-and-us battle; they the pure and unjustly harassed guardians of public service broadcasting, we the small minority of hysterical loonies. The resultant irritation of BBC staff then inevitably spills over into their attitude towards the series itself, and may harden their determination to get rid of it (some say this is exactly what caused Powell's irrational hatred of the series in the first place!). This element of antagonism was a major problem with the Day of Action, due to the lack of central control over the nature of the calls made -- twenty minutes of being verbally abused by an over-zealous twelve year-old isn't likely to endear anyone to Doctor Who's cause.

Sorry folks. There really is nothing we can do. All the protests in the world won't change the BBC's mind once it's made up, and could make things even worse. As for the recently announced plan for fans to sue the BBC, the objections to this preposterous scheme are almost too numerous to mention.

Firstly, the aims of the 'Consortium of Doctor Who Fans' seem, at best, unclear. What exactly are they suing the BBC for? For their 'smug indifference towards a large sector of their viewers'? For making 'materially inaccurate statements'? The BBC are certainly guilty of all these things, but these are not -- so far as I know -- actionable. For maliciously, deliberately keeping Doctor Who off the air for reasons of personal bias, then? Well, as far as I can see, we would only have a case there if the purchasing of a tv licence were deemed to constitute a contract between the viewer and the BBC, whereby the BBC is obligated to provide the programmes viewers want. Sadly, this is clearly not so. The BBC is merely required to provide a public broadcasting service -- nowhere is it bound to put out the programmes its customers actually wish to see.

Conceivably, the Corporation could be broadcasting to just one viewer and still not be in breach of their legal requirements, for they would still be providing a broadcasting service. The fact that nobody may be watching is immaterial. I doubt very much if even the charge that the BBC are in breach of their charter would hold much water, since that charter too does not require them to be in any way responsive to consumer demand.

However, if the BBC are not in breach of the letter of their charter, they are most certainly in breach of the spirit of it, and although I believe any legal action of this nature is doomed to failure from the start, I would be all in favour of fans suing the BBC if their aim was to expose to the wider public the full extent of the BBC's commercial ineptitude; its arrogance; its mismanagement; and its complete lack of accountability. Unfortunately, as things stand, the aims of the Consortium seem far too narrow, focussed exclusively upon Doctor Who, and whatever the subtleties and complexities of the case against the BBC, the press, predictably, are reporting the story very simplistically. 'Fans Sue BBC To Get Their Programme Back' is the tabloid line, and the overall impression -- especially when the sums of money involved in the case are mentioned -- merely confirms the BBC and Joe Public's prejudice that Who fans are hysterical mental cases with no sense of proportion.

Basically, this legal action suffers from blinkered vision. To win my support, it would have to become a much broader attack upon the whole of BBC mismanagement, extending far beyond the narrow confines of Doctor Who. It really is time those involved (and that is another niggle -- once again this scheme has been imposed upon fandom without consultation by nameless, faceless individuals. Who the hell are this 'Consortium?') realised that Doctor Who's problems are just a very small part of a cancer which has spread throughout the BBC. If that's to be exposed, and God knows it's about time somebody revealed to the public the extent to which the Corporation has gone rotten, they need to convince press and licence payers alike that the issues at stake extend far beyond one tatty, geriatric kiddies series which most of the public couldn't give two hoots about. The British people must be made to realise that these matters concern the very nature and structure of the BBC, and every part of its output -- and the Consortium will not achieve that realisation by continually whingeing on about being deprived of their precious Doctor Who (which, I'm afraid, is how they've come across in the press so far).

The Consortium had a chance to expose the BBC for the bloated, arrogant, incompetent organisation it has become. In doing so they would have done the whole of the British people a great service. Sadly, it seems to me that the narrowness of their vision, their fixation on just one small part of the BBC's output to the exclusion of the wider issues, has blown that historic opportunity. As the campaign stands -- assuming they raise the necessary money, which I doubt -- it will achieve nothing. They certainly won't get the ruling against the BBC which they seek. Nor will they get Doctor Who back on the air. All they will have achieved is to even further blacken the show's name in the eyes of the BBC, whilst also doing immense damage to fandom's already dodgy public reputation -- and I, for one, object to being taken for a maniac solely because of press coverage of a legal action which I do not support, instigated by people I do not know!

Truly, as Colin Baker has remarked, if Doctor Who comes back, it will be in spite of, not because of, us.

And even if we could make a difference ... if we could create such an outcry that the BBC were forced to bring the show back ... what the hell would be the point? A Corporation who have been forced, grudgingly, much against their will, and by people they hold in the highest contempt, to bring back a series they regard as a tiresome irritant, are hardly going to put their best into that show. And one of the reasons for Doctor Who's failure in recent years has been precisely that it has been made by a Corporation that had no faith in it. As Terry Nation has said, Doctor Who needs a little love. It needs to be made by people who believe in it, and will put their best into it. Unless that is going to happen, there is no point whatsoever in it coming back, and certainly not if it's just to stumble falteringly through yet

another substandard season. For some, of course, that would be quite good enough -- but the idea that any Doctor Who is better than none is not a philosophy I can subscribe to; it is the attitude of a Doctor Who junkie, not a fan. Personally, I'm far too fond of Doctor Who to want to see it limp on in the embarrassing fashion of recent years. Existence merely for the sake of existence is no way to live.

There are some who will never be convinced. 'What the hell is fandom for if not to stick up for the show at times like this and keep it on the air?' they'd ask. But this is surely an appallingly negative view of fandom and its role -- it suggests that we are merely (again) passive consumers, capable only of sitting around helplessly, waiting for somebody else to give us our Who. It casts us as Oliver, forever standing before the looming monolith of Auntie Beeb, our bowls outstretched as we plead, 'Please ... we want some more.'

Do we go on pleading? Do we go on writing, phoning ... expending all our energies on activities which are wholly futile and negative because they will never, can never, achieve anything? You might think that's defeatist. On the contrary, that's simple pragmatism. I'm saying that we should turn away, assess our situation, and make the best of it; that our energy should be directed into something positive and creative.

What it comes down to is this. We don't need the television programme anymore. After all, Doctor Who ceased to be just a television series a long time ago. In books, fanzines, comics, the Doctor goes on. Powell can take away the series, but he cannot take away Doctor Who itself. It is too big, it exists in too many different forms -- and as long as fandom, in some form, is still there, Doctor Who is as alive as Blake's 7, The Prisoner, The Avengers and many others still unquestionably are.

The Trekkers knew it first. 'Star Trek lives!' they declared, back in the early seventies. It was a marvellous, defiant battlecry, a statement of faith for

"... Who ceased to be just a television series a long time ago"

which the appeared to have very little justification at the time. After all, their series had recently been axed, it seemed to have no future, and they and it were objects of derision and irritation from Paramount and NBC, who insisted repeatedly that the show was dead and gone, and who optimistically believed that these troublesome loonies would eventually get bored, go away and stop making such damned nuisances of themselves.

Twenty years on, Star Trek is more alive than it ever was, while the executives who tried to kill it are long gone and long forgotten. The 'loonies' have been vindicated -- and their situation then was very similar to ours now.

At this point, I should say that I genuinely believe Doctor Who will come back -- one day. Not in the foreseeable future; perhaps not till very late in this decade -- but it will happen. Television is desperate for successful formats. They are its lifeblood, which it devours voraciously ... and Doctor Who is just such a format, with a solid track record -- two decades of success! Sooner or later, when Powell and co. are gone, the next generation of tv executives, too young to remember Doctor Who as the clapped out irritant their predecessors were so keen to get rid of, will ask: 'Why did we stop making such a proven, popular show?'. Already, in their desperation for viewers, tv executives are turning to reliable old formats -- The Generation Game, Up Pompeii ... Doctor Who's day will come. In fact, if Grade had got rid of it in 1985, the BBC would probably be reviving it just about now!

Incidentally, the inevitability of a Who revival is just one more argument against the Consortium of Doctor Who Fans' legal action, for that is the one thing which could jeopardise Doctor Who's eventual return. After all, the minor irritations of letter writing campaigns and jammed switchboards will soon be forgotten as those on the receiving end move on. A costly legal battle at a very politically embarrassing moment, on the other hand, will pass into Corporation

lore, blackening Doctor Who's name not just in the eyes of Powell and co., but to future generations of BBC management for years, maybe even decades to come.

SO ... returning to our current situation. Like the Trekkers in 1970, we know ourselves to be followers of a timeless, adaptable concept with limitless potential, which short-sighted bureaucrats have tried to kill. However, these people do not realise that though the show itself may be gone from our screens, its spirit is in the public domain, beyond their control. Our job now, as the Trekkers' was then, is surely to act as Keepers of the Flame; to keep Doctor Who alive; to show the BBC that we and the Doctor don't need them or their programme; to write, draw, publish ... organise conventions, run fanzines ... to create for ourselves, not merely consume. If they won't sustain Who, we damn well can! And in the heart of fandom -- the hardcore of long-time fans who I believe are the fandom that's going to survive the realisation of the show's cancellation -- that, thank God, is what is happening. Thus I cannot subscribe to the widely-held belief that fandom is in terminal decline. Fandom is changing, but what is happening is an evolutionary process, one that will ultimately prove beneficial.

In truth, there hasn't been one united fandom for a long time. In recent years, the schism which began in the mid-eighties has reached such a stage that two virtually separate -- and very different -- fandoms have become discernible; on the one hand, mass fandom, the predominantly adolescent, fanboy/question mark sweater/DWM-reading/exclusively prozine-buying fraternity; and on the other hand, the hard core of fandom -- the Tavern crowd, the AS fanzine revivalists, the convention regulars. The former, more sizable grouping, at whom most of the show's merchandising and public profile are aimed, and who even managed to hijack the DWAS somewhere along the line, is now dying out -- inevitably so, since it is composed predominantly of isolated and inactive fans, passively consuming the products of other people's creativity. This form of fandom is dependent on outside suppliers for its sustenance. Once that supply of material is cut off, there is nothing to motivate and sustain it, and all it can do is wither and die. The hard core fan group, meanwhile, is thriving and expanding -- because their fandom is an active one, based primarily on creativity and interaction rather than consumption; everybody meeting, talking, exchanging ideas, writing, publishing, socialising, reading, responding, doing ... achieving! All these are reasons why this is the form in which fandom will survive, even as the larger fandom crumbles to nothing, as it must once deprived of regular new seasons to maintain its lifeblood supply of news, glossy relentlessly fact-based zines, behind the scenes and expensive specialist merchandise.

In the beginning, fandom was an 'extended family', a small bunch of active enthusiasts all fairly familiar with each other -- friends, in other words. In time it expanded, but as in great empires, expansion eventually brought stagnation, complacency and alienation. So now, as empires also inevitably do, fandom is contracting. Essentially it is returning to its roots, reverting to that extended family, and this is no bad thing. After all, which is better: a huge faceless, insular fandom consisting of isolated juvenile obsessives parasitically absorbing the output of a tiny elite -- or a small, vibrant, active, creative group of level-headed enthusiasts, in which everybody is a somebody, and all can make their own special contribution?

I have never known fandom in better shape than it is today. It is contracting, changing, evolving ... but what is emerging is leaner, fitter, stronger and better. The dead wood is being stripped away, and what's left is flourishing.

This new fandom is dynamic, colourful and living. It has rediscovered the excitement of fandom, the magic of Doctor Who, and the joy of human fellowship -- elements essential to fandom, but all nearly suffocated in the bloated, faceless rampaging monster it became in the late sixties. The new fandom is characterised by a joyful camaraderie; by an affection for Doctor Who coupled with an admirably irreverent sense of proportion regarding it; by a bold willingness to experiment and break new ground; by a gleefully defiant disregard for convention; and above all by its riotous sense of fun. For proof of all these attributes, one has

The release of *The Flipside of Dominick Hide* and its sequel, *Another Flip for Dominick*, is another sign of BBC Video's increasing canniness. While these two plays may not have a dedicated fan following, no one who saw them first time around can fail to remember these outstanding examples of the sorely-missed Play for Today's last years, and they should attract the casual customer every bit as well as any Who release.

Originally produced in 1980 and '82 respectively, they're choice examples of the almost dead art form which first made BBC Television's name -- the studio play. In this age of over-budgeted, over-directed filmed 'plays', they're a reminder of how much more *dramatic* tv drama used to be.

Not that they were cheap, mind you. Both plays are exceptionally impressive visually and can hardly be faulted on their effects, though the sheer familiarity of the flying saucer's design makes it seem somehow out of place, as if it's escaped from a 50s B-movie. And the direction (by the late, and much lamented, Alan Gibson who co-wrote the plays with Jeremy Paul, more recently a contributor to Granada's definitive Sherlock Holmes) is very impressive. But it's also controlled and unobtrusive; it doesn't get in the way of the performance or the story.

The story, for those who don't know, is that in the twenty-second century time travel has become a reality. The people of this age live lives of leisure, travelling through time to observe history in their flying saucers. But only to observe -- you must never land on the Flipside ...

'Coro called Teddy Cochran. Landed in US Ohio 1955 against orders, killed a dog. The dog was going to raise an alarm for a fire. People died in the blaze who should have lived. One of them an architect whose buildings fell down because he wasn't there to build them. As for the occupants ... You've heard of the missing persons bureau? People vanished, right down the line. Whole families -- and all because of Cochran and the dog.'

Somehow that speech, which demonstrates the marvellous, just different enough, odd speech of 2130, brings home the horror of time alteration far more effectively than *Pyramids of Mars*'s alternative 1980 'due in part to Trevor Ray (Aleric)'s matter of fact delivery. Which makes it all the more astonishing that Aleric should then aid his friend Dominick in his plans ...

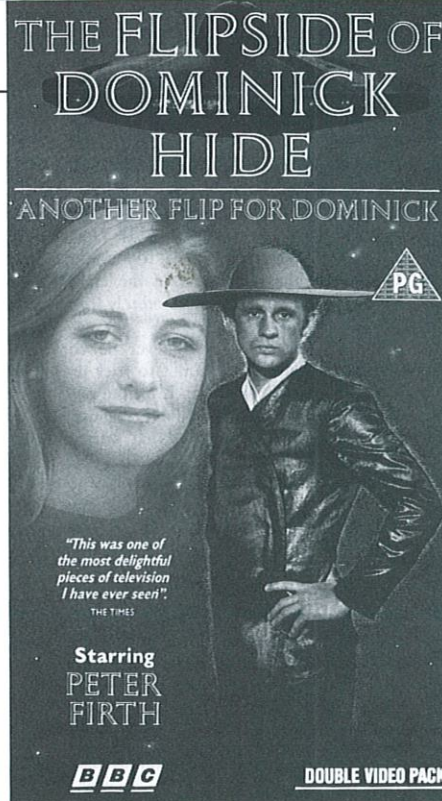
Aleric (the resolution of whose personal troubles is one of the marvellous little character twists which make *The Flipside of Dominick Hide* such a delight) sabotages the monitors so that Dominick can land

only to look at the recent breathtaking renaissance of the AS fanzine. Never before have there been so many or such challenging, innovative, thrillingly anarchic zines about. And if you're still not convinced, look at the current convention scene, or the recent astonishing upsurge in both the quantity and quality of fan fiction.

In many ways, losing the show has been the best thing that's ever happened to us. It has acted as the catalyst for change, a spur to activity, prompting a whole generation of fans into constructive action. Perhaps we needed 'a kick in our complacency'? So to those who still think fandom is nothing without the continuation of the television show that spawned it, those who still feel that the only role we can adopt is that of Oliver Fanboy, begging the Beeb for more, I say this: in whose hands is Doctor Who safer? Those of an uncaring, uninterested Corporation who regard the show as an irritant, and who have already gone out of their way to damage it by neglect? Or those of a small, tremendously active band of dedicated, caring, creative human beings who hold it in highly affectionate regard?

We could go on campaigning ... yelling and shouting, wailing and weeping ... but it would, as I've said, be futile, and expending one's energies on futilities is a waste of the life one should be *living*. It would also presuppose that fandom and Doctor Who are nothing without the tv show, and as I hope I've demonstrated, that supposition is very, very wrong.

Fandom isn't just about Doctor Who anymore, if indeed it ever was. It's about people. But the spirit of Doctor Who -- that marvellous, indefinable, magical thing that brought us together in the first place, and which no BBC executive can ever take away from us -- that spirit is with us now. Let's all of us turn our fan endeavours to the positive goal of preserving it together.



undetected in the 1980s. Dominick is obsessed with solving the mystery which surrounds his ancestor, his namesake.

The resolution of this mystery should surprise nobody. (Though it should be pointed out that, genetically speaking, it's more difficult to become your own ancestor than you might think. As only half your chromosomes are passed on to your child, the odds against a complete set coming down the generations -- as they must -- are pretty high ... 1 in 8,388,608 per generation.) But the familiar plot isn't the point. What matters is that this plot has never been done better. The script is perceptive, including possibly the first televised reference to aerosol damage to the ozone layer, and the cast is excellent. Among them are such notable names as Peter Firth, Caroline Langrishe, Jean Trend (Doomwatch), Denis Lawson, Pippa Guard, Sylvia Coleridge (Amelia Ducat in *The Seeds of Doom*) and, giving perhaps the best performance, the superb Patrick Magee. His portrayal of Caleb Line provides the perfect combination of menace, wisdom and responsibility, and contrasted interestingly when the play was re-run in '82 with his clashing performance as the malign Chronicler in Radio Four's Tolkien parody *The Hordes of the Things*.

In fact, all in all it's so good that, despite the cost of over-runs, a sequel was inevitable.

Unfortunately *Another Flip for Dominick* proves not to be the flawless continuation it's generally remembered as. The continuity is appalling. Not in the

conventional sense of dates messed up, designs changed and characters recast, but the basic concepts that underlaid the first play are totally destroyed.

Two years on from *Flipside*, Dominick has been promoted to Leader and now tutors other time travellers. One of his pupils, Bonnington, has followed his example and landed on the Flipside, convinced that he too has a destiny to fulfil in the 1980s. Dominick is called away from spending Christmas with his wife Ava and their baby son and is sent to retrieve him. Without giving too much away, things go wrong, so Dominick returns again, a day earlier, to have another go.

Here the logic falls apart. Dominick walks into a room a few minutes before he did a day earlier (if you follow me). Now, the earlier Dominick should arrive a little later -- but he doesn't. He never turns up. It's as if Dominick has replaced his earlier self, which makes no sense at all. (To give an example which should be familiar to most DWB readers, it's as if, in Back to the Future 2, the Marty onstage at the Enchantment Under the Sea Ball had vanished when the later, leather-hatted Marty arrived.) Nor does it make any sense that Dominick and Bonnington's twenty-second century sons become ill during their fathers' absence (with the implication that they will die if they do not return). The children were conceived long before their fathers left, and will continue to exist even if they die in the twentieth century.

Despite this the play remains a success, and it's every bit as good as its predecessor in every other respect. The characterisation and acting remain as impressive as first time around (though the absence, on-screen at least, of Denis Lawson's character Felix is sadly noticeable), with Michael Gough stealing the honours among the new-comers. His portrayal of the absent-minded boffin -- bright enough to realise the world isn't ready for the technology of Dominick's saucer, yet scatter-brained enough to forget how to put it back together -- is yet another delight. Similarly consistent are the visuals, with some very impressive exterior views of the twenty-second century, until now merely a studio set, more than compensating for an ill-advised close-up which reveals the flying saucer to be controlled from the keyboard of a Sinclair ZX81.

Ultimately the play survives its plot faults because it remains true to the characters. This is appropriate because if Dominick's first flip was needed to preserve the fabric of time, his second was necessary to heal the emotional wounds the first inflicted on the women in his life. But it was right that the flips ended there, after two plays, as Alan Gibson clearly realised. There was nothing left for Dominick in the 1980s, and a series which sent him to other times would quickly have degenerated into a BBC version of *The Time Tunnel*, as the problems of *Another Flip* became ever more obvious. As it is, we're left with two plays which deserve a place on any telefantasy fan's shelf, and which will hopefully lead to the release of many other classic pieces of one-off telefantasy ...

ANTHONY BROWN

ITC RELEASES MORE CULT CLASSICS



After the release of four tapes of classic ITC series on ITC's own label in late September (although copies of the videos are only now making their way into the shops), six more titles are being released to satisfy the demands of nostalgia buffs.

The jewel of the new collection is *The Adventures of Robin Hood: The Beginning*. This two cassette set containing six episodes is great value as it is to retail at only £14.99. This black-and-white series features Richard Greene as the man in green as he is feared by the bad and loved by the good whilst dodging the evil Sheriff of Nottingham. The tapes contain the first five episodes: *The Coming of Robin Hood* which tells us how Robin of Loxley is cheated out of his land and turns outlaw; *The Money Lender* in which Robin becomes leader of the outlaw band; *Dead or Alive* which introduces Little John (nice but dim); *Friar Tuck* which introduces Friar Tuck; and *Maid Marion* which introduces you know who. The last episode, *Guest for the Gallows*, appeared a little later in the first season. The series is just as merry as its men. The stories hold the attention and are very enjoyable with Richard Greene breathing life into the character of Robin Hood. The series does have its limitations; Leo McKern guest stars as two different characters in the first two episodes, the castles are more paper than plaster, and for the most part Sherwood Forest is seen as an interior set, but this all adds to its charm.

Danger Man #1 has been released to cash in on the popularity of Patrick McGeehan's next series, *The Prisoner*. Conversely, the *Prisoner* appreciation society, is trying to latch on to the video release in order to increase its membership, so Six of One members should look out for *Danger Man* material featuring in their quarterly packages. The tape, which retails at £10.99, features the last two episodes of the series, *Koroshi* and *Shinda Shima*, which were later edited together into the colour feature film *Koroshi*. But fear not, although both episodes are in full colour, this is not the film version but both episodes in their complete form. It now appears that the last eight episodes of *Danger Man* were made on colour stock and that, although they have only ever been broadcast in black and white, they will be released on video in colour. Both *Koroshi* and *Shinda Shima* feature John Drake's battle against a gang of murderers operating in Japan. *Shinda Shima* is the better of the two as it features specially shot underwater sequences and it moves a bit faster. The story line is similar to the James Bond story *You Only Live Twice* minus the steamy bits. This is not *Danger Man* at its best, but one can look forward to better stories from the same season. For fans of *The Prisoner*, this tape offers the chance to see what Patrick McGeehan was doing only months before filming his cult series. One can tell McGeehan's mind was on other things.

Thunderbirds 2086 must be the worst of the new releases although it is the cheapest, retailing at £7.99 for four episodes of the Japanese animated series. Gone are the five Tracy brothers, all that remains is the International Rescue organisation manned by a world government cadet outfit run by Dr Gerald Simpson. The series was obviously intended to cash in on the popularity of the original *Thunderbirds* in Japan, but other than the use of several craft known as 'Thunderbirds', there is no reference to the Gerry Anderson version. The four half-hour episodes on the tape are *Firefall*, *Computer Madness*, *One of a Kind* and *Snowbound*.

The last three tapes are the second volumes of cassettes released in the first batch.

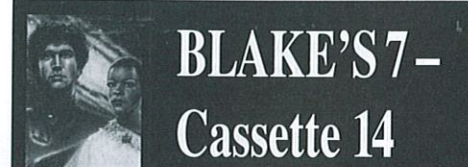
The Saint features the second of the popular Saint telefantasy episodes. *The House on Dragon's Rock* concerns the trouble caused in a small Welsh village when a scientist starts conducting strange experiments in the castle on the hill. Simon Templar is aided by Annette Andre (Jean Hopkirk in Randall and Hopkirk), who plays the scientist's daughter, as they attempt to get to the bottom of the mystery. The first episode on the tape is the black and white classic *The Saint Plays With Fire* in which Simon sets out to defeat a gang of murdering neo-Nazis. The tale is unexpectedly intricate and menacing with the Saint exhibiting qualities that made him a hero in the first place. Retailing at £10.99 this tape is the answer to all those who said there must have been a better episode than *The Talented Husband* to put on the first tape.

Another 'better than the first one' tape is

Supercar volume two which features the episodes *What Goes Up, Keep it Cool*, *Grounded* and *Jungle Hazard* for only £8.99. The surprising quality of the scripts overcomes the childish constraints of Jimmy Gibson and that damn ape, Mitch. The gem of the tape is the introduction of the eccentric Miss Felicity Farnsworth, Dr Beaker's cousin, who is menaced by Masterspy and Zarin in a jungle adventure. This second tape simply leaves one wanting more.

The last of the batch is *A Sharp Intake of Breath* volume two which contains three episodes of the sitcom starring David Jason. The only redeeming feature of the tape for me is the use, in the episode *Wheels*, of a street seen in *The Avengers* episode *The Morning After*. The other two episodes are *Match of the Day* and *The Train Now Standing*. I'm still assured by others that this is quite a funny series and it represents another side of ITC's productions over the years.

I have been assured that these will be the last tapes to reach the shelves this year but 1992 should see more of the above series together with tapes of episodes of *Space 1999*, *Fireball XL5* and *The Persuaders*. There is a rights problem over the episodes of *Space 1999* and *The Persuaders* which were previously released edited together in movie format on the Precision label. This means that eight episodes of each series, including the pilot episodes of both, cannot be released by ITC.



DEPENDING ON how you look at it, it's nine months, or one tape later. The Liberator is crippled. The Alien fleet has broken through the defence zones and destroyed Star One (making Blake's agonising of an episode before seem rather pointless), and the Federation fleet has arrived just in time for the battle to begin in earnest (and in a very poorly selected display of stock footage: they don't even bother to ensure that the correct model is used for Star One, which has somehow become the Nova Queen). Meanwhile, Blake's crew prepare to abandon ship, with Blake and Jenna leaving by a separate bank of life-rockets to the other three in a not-altogether-successful (but full points for trying) attempt to disguise their between-seasons departure. Avon crash-lands on the primitive planet Sarra, to find that the natives are unfriendly, and that he's not the only survivor from the war ...

Put like that, it all sounds rather exciting, and I suppose it is -- first time round. But *Aftermath* marks a new direction for the series, and the change of emphasis is so great that most of the airtime had to be given over to establishing such new concepts as Avon-the-hero, leaving little room for anything else. That's fine if the videos are your first contact with Blake's 7, but if you're already familiar with the series' new style, there's little left to engage your interest.

What's left is a shaggy savage story, and, because we're back in Terry Nation's conception of Blake's 7 as Errol Flynn in *Space*, a very straight-forward one at that. The local savages are given a convenient legend (possibly based on fact, given the Federation's treatment of native populations) about enemies from the sky to excuse their slaughter of survivors from the battle, including two Federation officers played by Richard Franklin and Michael Melia, while the intriguing possibility that there might be Andromedan survivors, disguised as trusted friends, is ignored ...

That said, there are good points, including Josette Simon's first appearance as Dayna, making the most of what was, unfortunately, to be the best part her character ever got; a few sizzling scenes that are the basis for the Avon-Servalan relationship which gets some fans so hot under the collar; and some tantalising hints as to events elsewhere -- the Federation, we learn, have lost 80% of the fleet. As Avon comments, it's difficult to maintain a military dictatorship when you've lost most of the military, though later episodes would show that, as always, the Federation had deeper strengths than were immediately obvious.

But *Aftermath* is not a story which improves on repeated viewings ...

Although the title sequence of *Space 1999* adequately explains the premise of the series it is possible that ITC will add a three-minute introduction made up of clips from the pilot episode to the beginning of *The Persuaders* to explain how Danny and Brett originally got together.

Other series being considered include *Department S*, *Jason King* and, fulfilling the demand of many fans of the series, *Sapphire* and *Steel*.

On the inside cover of all the ITC videos is information about a special 'ITC Hotline', an 0898 telephone number for fans of ITC programmes. The Hotline, launched at the end of September, is to be updated at regular intervals and contains a listing of all the current ITC titles, a prize-winning question to answer and a chance to express opinions about ITC shows. The main aim of the line is to increase awareness of the ITC catalogue and perform market research into the popularity of ITC shows with a view to new releases.

Space on the inside covers is also being filled with adverts for various fan organisations -- Six of One, Fanderson, etc. -- and *The Saint* books. At the moment there is also the offer of a free Berni Inn token for £5.00.

ANTHONY McKAY



Powerplay, too, was not an episode intended for repeated viewing. On the first transmission I had thought it about the best episode of the season, but I was very disappointed on the repeat screening, when I already knew Who-Dunnit (as many people did even first time round). Or perhaps it was that I was a year older and now found scenes like Vila's address to his 'men' embarrassing rather than amusing. No matter -- ten years on, there proves to be a lot more to *Powerplay* than just a Twist in the Tale, and it stands up very well, though it isn't the best of the season.

Back aboard the Liberator, Avon discovers just who it was who came aboard the shuttle he ordered Zen to let dock in *Aftermath*, though the communications breakdown which followed is never explained. The Federation Death Squad have possession of his ship -- or does it have them? Under Zen's command, the ship is proceeding to pick up Vila, and they cannot take control without a member of the original crew. Avon finds himself at bay in the bowels of the ship (rather nicely shot on film), with a murderer on the loose ... Meanwhile, Servalan, rather improbably picked up from Sarra by the same hospital ship as Cally so that Terry Nation can pursue his growing love affair with the character, finds, like Vila, that her benefactors have ulterior motives ...

Powerplay is one of Terry Nation's better scripts for the series, though the co-incidences which bring all the plots to a simultaneous close are perhaps a little too much. It's well directed by David Maloney, making one of his all-too-rare returns to the studio floor, and Avon's clandestine visit to the flight deck, which provides us with the last reliable information about Blake and Jenna for quite some time, has a particularly nice atmosphere. The acting is good, particularly John Hollis' noble savage and Michael Sheard's Section Leader Clegg, a million miles away from the amiable doctors he tends to play in *Who*, and the release of this season on video will hopefully lead to Blake fans reassessing Steven Pacey's Tarrant, who's not nearly as bad as Avon-philes make out.

So, all in all, a reasonable tape. A slightly below average episode and a slightly above average one. Not the best release ever, but not the worst by a long shot. Whoever's reviewing the next tape (*Volcano* and *Dawn of the Gods*), you have my sympathy ...

ANTHONY BROWN

STAR TREK

THE NEXT GENERATION

KATHLEEN TOTH continues her look at the fourth season of The Next Generation

25) IN THEORY

8th June 1991

Written by Joe Menosky and Ronald D. Moore; Directed by Patrick Stewart; Music by Jay Chattaway; Visual Effects Supervisor Robert Legato.

Patrick Stewart makes his directorial debut in another anguished expatriation.

The Enterprise is preparing to enter the Mara Obscura, a dark matter nebula, to study the rare dense material found there. Data and Lt. Jenna Desoro are working to modify some photon torpedoes for use in the research when Data notices that his friend is unusually subdued.

The problem is that she recently ended a relationship with another crewman and the man has asked her out again. Data reminds her that she has asked him to recite for her at such moments all the reasons why she broke up with the man in the first place. Among the reasons is that he was "unresponsive".

Data points out that this is the third time he has had to refresh her memory and recites for her the research he has been doing into these sorts of human problems. As her friend, he has used this opportunity to try to be supportive and she finds that "sweet".

A test firing of the torpedoes produces a spectacular light show in the nebula but Jenna is more fascinated by Data, seeing him in a new light. Later they are together again as they perform with a quintet. Ten Forward. The audience is highly appreciative but Jenna is displeased with her performance until Data analyses her faults and finds them insignificant. She decides that he is very generous. They join the O'Briens for a drink and Keiko and Jenna exchange tales about their habits. While Keiko has had very limited success in making her husband help keep their quarters neat, Jenna admits that Data was so disturbed by her "aversion to orderliness" that he cleaned up her cabin for her.

The bridge crew discuss a theory that the density of the dark matter would make any life forms that might develop here quite different from any encountered before and Picard decides that they should examine the one M-class planet they have monitored in the nebula. As they approach this planet odd things begin to happen on the ship, although they are barely noticeable at first. Jenna and Data return to work in the torpedo bay, where Jenna describes life with her family to Data and laughs at his disingenuous questions. She decides that he is "perfect" and kisses him. Then she decides he is handsome and kisses him again before leaving a very perplexed android to return to her quarters.

Predictably, Data seeks advice on how he should respond, telling Guinan that Jenna has just given him "what could be called a very passionate kiss in the torpedo bay". For once the

mysterious bartender seems reluctant to dispense advice, telling him that it is not good to advise people about their first love affairs. Although Data says he is not capable of love, Geordi comes to tell Data that his cat, Spot, has somehow gotten out of his quarters and was found roaming the ship. Data seizes the opportunity to ask his friend what he should do about Jenna. Geordi warns about the vulnerability of someone who is just coming out of a bad situation with somebody else but quickly says Data should ask somebody with more experience in such matters.

Troi is concerned that Jenna cannot just be an experiment he is running. Yet his usual thoughtfulness Data has, and much human literature and found many models to imitate, but the Counselor says that Jenna will like him for who he is. Data fears his programming may not be adequate to such a task. Worf has yet another perspective, telling him that Klingons do not pursue relationships, "they conquer that which they desire". Still, he reminds Data that the Lieutenant serves under his command and if she were to be mistreated he would be "displeased". Data assures the huge Klingon that he understands him. Riker wholeheartedly endorses the idea of pursuing the relationship, arguing that the potential rewards far outweigh the risks involved. The last person Data approaches is the Captain himself, who is forewarned of the android's quest for advice. He makes a hasty retreat, assuring Data that he will be delighted to offer any advice he can on understanding women and as soon as he has some he will let Data know.

Data reaches a decision and arrives at Jenna's quarters with flowers. She is thrilled with the gift but has difficulty finding a container for the flowers in her jumbled possessions. Data informs her that Commander Riker has recommended the unusual blossoms he brought, saying "they had always worked for him". Jenna suddenly wonders if he has talked about their relationship with the whole crew, but the android assures her that less than 1% of the ship's personnel were involved. When Data tells her that he is writing a romantic programme just for her, she says that is the nicest thing anyone has ever said to her.

The deeper the Enterprise journeys into the nebula, the more odd events happen. Picard enters his ready room to find everything on his desk thrown to the floor. Worf can find no trace of anyone having been in the room and wants to go to red alert, but Picard feels that caution will be sufficient until they know more.

Jenna returns Data's gift with one of her own, bringing a sculpture to brighten up his austere quarters. Data is painting when she arrives and when she says "don't let me interrupt", he goes back to work. Jenna must explain to him that this is actually an inappropriate response to her presence. Data immediately becomes attentive, and warns that he has a lot to learn. Jenna says that the important thing is that he is trying. As she leaves she does not notice that part of the bulkhead momentarily dissolves.

The Enterprise arrives at the co-ordinates of the M-class planet but there is nothing there. Or so it seems. As they start to check the sensors a planet suddenly looms before them. The computer sounds an alarm and warns of an emergency decompression in the lounge. The area is sealed until air pressure can be restored. They enter to find all the furniture jumbled together in one corner and Data detects the residue of a subspace field. Picard decides that they should stay to study this peculiar phenomenon.

Data arrives for a date with Jenna but behaves in a most unusual way. It is as though he is accessing dialogue from situation comedies and romantic novels. Announcing "Honey, I'm home", he puts her feet up to relax and asks if he can get her a drink. As he insists upon a toast, he tells her that he believes himself to be "the most fortunate sentient in this sector of the galaxy". He then starts to clean up her quarters and offers to organize her closets. Jenna is now thoroughly disturbed and asks what is wrong with him. His mood seems to change completely at this and he shouts that she is not his mother. It seems Data has decided that they are having A Lovers' Quarrel - something his research indicates strengthens relationships. But Jenna says he is being very forced and artificial, not the real Data. She thinks she has a solution when she tells him to kiss her. He does so and she dreamily asks him what he was thinking about when they kissed. She is shocked when he replies that in that particular moment he was thinking about reconfiguring the warp drive, analysing the collected works of Charles Dickens, calculating the maximum pressure he could safely apply to her lips, and formulating a new food supplement for Spot.

The bridge crew has not made much progress in analysing the phenomenon they face, but they decide that it is too dangerous to remain in the nebula. Before they can leave an explosive decompression occurs between decks. Geordi splits his engineering crew up to look for problems in different areas. A scream brings the rest of them to the horrifying discovery that someone has somehow dissolved into the actual structure of the ship. This death makes the necessity for getting out of the nebula critical, but Data has finally arrived at an explanation for the strange happenings. The peculiar properties of dark matter creates pockets in the normal space-time continuum that are passing through the ship. These pockets are themselves in motion. They must try to adjust sensors to see these deformities and plot a course through them to the perimeter of the nebula. Because a shuttlecraft is more manoeuvrable, it is decided that a shuttle linked to the ship's navigation controls should move out ahead of the Enterprise and lead them through the danger zone. Riker assumes he will pilot the shuttle, but Picard says that their best chance is with him piloting and he takes the dangerous job himself.

The first few deformities are avoided but they begin to come more frequently and closer together. The shuttle is damaged and Picard must go to manual controls which become increasingly difficult to handle. Finally, the shuttle spins out of control entirely and O'Brien manages to save Picard at the last moment. The Enterprise is close to the edge of the Nebula and risks a fast warp out of the danger zone to safety.

With the emergency past, Data prepares to welcome Jenna to a candlelight dinner in his quarters. She looks ill-at-ease when she arrives but he does not notice, explaining to her how he has endeavoured to make the place less spartan. She tells him they must talk about their relationship. She says that people sometimes blindly make the same mistake over and over again. She got out of a relationship with an unemotional man only to link herself to him. She had thought that he was so kind and attentive that this would be enough, but she was wrong. Data concedes that his reach may exceed his grasp in this area and asks if they are no longer a couple. When she says that they are not, he tells her he will delete the appropriate programme. Jenna sadly leaves Data, who seems all alone until Spot leaps into his lap to be petted.

This episode reopened debate on whether or not Data is capable of human behaviour or if he merely writes programmes that imitate human behaviour...and if he does do that, how does it differ from the way that humans learn to deal with emotions? One problem is that Data uses contractions when he is trying to interact as a romantic couple with Jenna, whereas Data is not supposed to be able to use contractions (see 'Datalore'). One

solution may be that he can use them when he is, in effect, quoting from the literature he has absorbed for his rôle of lover. Of course, the final puzzle is how to explain Data's relationship with Spot.

Michele Scarabelli, last season in 'Alien Nation', has the difficult rôle of making Jenna's attraction plausible while at the same time not making her change of heart appear shallow. One problem with the character is that she seems to work on science projects with Data but is identified as being under Worf's command in security. A most unusual assignment, it seems. Spot returns as Spot, a Norwegian Forest cat.

Another item of controversy is the whole dark matter subplot which seems like an unnecessary intrusion tacked on to the belief that viewers cannot sit still for a whole episode devoted to a character drama alone. Hotly debated are the propriety of having the horrific scene showing a woman's head and arms sticking out of the floor as she was caught in a pocket of distorted space, and the logic of having Picard pilot the shuttlecraft. The death scene was unusually gruesome but highly effective. There was at least some precedence for thinking that Picard has special skills as a pilot ('Boobytrap'), so it is not completely unexpected that he might indeed be the best person for this job.

Patrick Stewart has said that he enjoyed directing immensely, although he found it suddenly made him self-conscious about his own acting in front of the camera for this episode. He will direct at least one episode again during the fifth season. As a gag, the crew christened the shuttlecraft the Pontiac in honour of the automobile commercials Patrick Stewart has been doing voiceovers for during the past year, although the name was not filmed.

26) REDEMPTION

22nd June 1991

Written by Ronald D. Moore; Directed by Cliff Bole; Music by Dennis McCarthy; Visual Effects Supervisor Dan Cutry.

The fourth season comes to a close with another cliffhanger, this time intertwined with the popular Klingon saga that has traced the story of Worf's family for two seasons. But there is the added element of a familiar face popping up in a most unlikely place.

The Enterprise is on its way to the Klingon home world so that Picard can complete his duties as arbiter of succession to the leadership of the Klingon High Council (a task assumed in Reunion). With Duras now dead, Picard suggests that it is time for Worf to confront the High Council and the injustice of his discommendation and restore his family honour. He reminds him that he only agreed to bear the lie that his father had betrayed the Empire to the Romulans in order to prevent the disgrace from properly falling on the powerful Duras family and throwing the Empire into civil war. But Worf argues that the time is still not right, perhaps because so many on the Council had participated in the coverup.

The Enterprise is unexpectedly intercepted by a Klingon vessel carrying Gowron, the man who is to become leader of the High Council. He has come to warn Picard that the Duras family is gathering support and civil war is still a real possibility. Worf killed Duras but his sisters are still feared and that fear is power even though women cannot serve on the Council. It becomes apparent that he wants Picard to promise that the Federation will support him against Lursa and B'Etor, but the Captain will not pledge to do more than deal with any challenge to Gowron's legitimacy according to Klingon law in his unwanted rôle as arbiter. However, Picard also tells Data to begin monitoring Romulan activity along the Neutral Zone, feeling that he cannot discount the possibility that the Romulans are again involved with the Duras family.

Despite what he told Picard, Worf takes advantage of the opportunity to speak with Gowron about his discommendation when he escorts him to the transporter room. Gowron is startled by the charge that it was Duras' father who actually betrayed the Khitomer outpost to their enemies, and interested in exploiting that news until he learns that the High Council was aware of the truth. Gowron is more of a politician than Worf had expected. He knows that he cannot hope to gain the support of many on the Council if he exposes their duplicity. He tells Worf that he has made his choice and now he will have to bear with the consequences like a Klingon.

Worf takes out his frustration with target practice on the phaser range. Much to his surprise, Guinan joins him. In her enigmatic way she claims to have only come to take target practice and will try to come down to his level. She says that she has a bet with Picard that she will make Worf laugh before he makes Lt. Commander. He says she has made a bad bet because Klingons do not laugh but she says they do, pointing out that his son laughs. She asks him how Alexander is doing on Earth with Worf's adoptive parents, and Worf admits that he is having difficulty adjusting. She warns him that at some point his son is going to want to know what it is really like to be Klingon, perhaps suggesting that Worf himself does not know.

Worf goes to Picard to ask for a leave of absence. It is clear that he intends to pursue the matter of his family honour and the Captain wishes him luck. Worf locates his brother, Kurn, who is captain of his own ship in the Klingon fleet, and goes to meet with him. Kurn is not surprised to learn that Gowron has refused to restore their family honour but he is not concerned - he is convinced Gowron stands alone, and if the Duras sisters do not have him killed then Kurn will attend to the matter himself. It becomes clear that Kurn has not been content to just watch the gathering crisis. He has the loyalty of four key commanders and proposes to take a hand in choosing new leaders. He asks Worf to join him but his elder brother has other ideas. He wants to support Gowron as the legitimate claimant to the leadership of the Council and, appealing to the same respect for Klingon traditions that requires him to support Gowron, demands that his brother recognize his right to speak for their family. Kurn reluctantly agrees to follow Worf and try to persuade the others to do likewise. Worf plans to wait until Gowron feels his enemies closing in before offering support.

When Picard finally appears in the Council Chamber he names Gowron as the only remaining claimant to the leadership, but before he can complete the ceremony an arrogant young man steps forward to challenge Gowron's right. The intruder claims to be Duras' son and heir to his place in the High Council. Members of the Council object that Duras had no sons but his sisters - Lursa and B'Etor - arrive to announce that they have discovered that this boy, Toral, is indeed Duras' son and that this can be proved by a genetic scan. Picard has no choice but to retire to consider the validity of this claim. He returns to the Enterprise while the Duras family returns to their home where Romulans are secretly plotting with them to seize power and end the Klingon alliance with the Federation. The same mysterious woman who had supervised Geordi's brainwashing concocts her schemes in the shadows of the Duras household. The Romulans believe that everything is going according to their plan and their commander rejects Toral's demand that they kill Picard, saying that they will deal with the Federation and with Picard at the proper time.

Kurn signals Worf that three of the other commanders will join them while most of the fleet has yet to take sides in the coming conflict. Worf asks Data to assemble all the information available to the Enterprise on the Khitomer massacre, including the analysis that had shown them that the information used to convict Worf's father was forged (as discovered in Sins of the Fathers). Picard countermands that request, warning Worf that he is using his position as a Starfleet officer to bring about change. But the more Picard warns Worf that he faces a conflict of interest between his duties as an officer and his duties to his family, the more the Captain acknowledges that he faces the same problem. As a Starfleet officer he has no wish to allow the Duras family to gain control of the Empire but his duty as arbiter must follow Klingon law. Picard finally tells Worf that he will make the files available to anyone who wants them but warns that this is as far as he can go.

The Captain is surprised to receive an invitation from Lursa and B'Etor to meet with them in their home. They are impressed that he has come alone and unarmed despite the danger, but he says that they have nothing to gain by killing him. They offer him Earl Grey tea and B'Etor cannot resist stroking his head as Lursa assures him they do not wish to be his enemy. He explains that he can see their strategy. If he chooses Toral the two of them would actually rule and Gowron would soon be dead. If he rejects the Duras claim they will accuse him of serving Federation interests and overthrow Gowron anyway. Lursa argues that if he rules against them it will mean the end of the alliance with the Federation, so why be their enemy when they could be his friends? Picard refuses to say how he will rule and departs, congratulating them on having "manipulated the circumstances with the skill of a Romulan".

When he returns to make his choice known to the High Council, Picard argues that Toral has fought no battles, shed no blood and therefore Gowron should lead. The Council immediately splits apart as many follow the Duras banner. Worf believes that his moment has come and he goes to Gowron on his flagship, The Bortas, to offer the support of the squadrons Kurn commands. Gowron is sceptical - he knows that Kurn has opposed him in the past - but Worf explains that Kurn is in fact his brother and will do as he says. The price of their support is to be the return of their honour, but Gowron says what they offer is not enough. He wants Federation help and he believes that the Federation will listen to Picard if Worf can get his Captain to plead Gowron's cause. But Worf refuses to pressure Picard for any more help. They are still arguing when The Bortas comes under attack. Lursa and B'Etor have moved more quickly than Gowron expected and he is vulnerable. As The Bortas' shields weaken, Picard reluctantly orders the Enterprise to leave the combat area; he will not involve the Federation in a Klingon civil war. Worf manages to lure one of the attacking ships into a trap and destroys it, but it takes the timely arrival of Kurn's squadron to save Gowron.

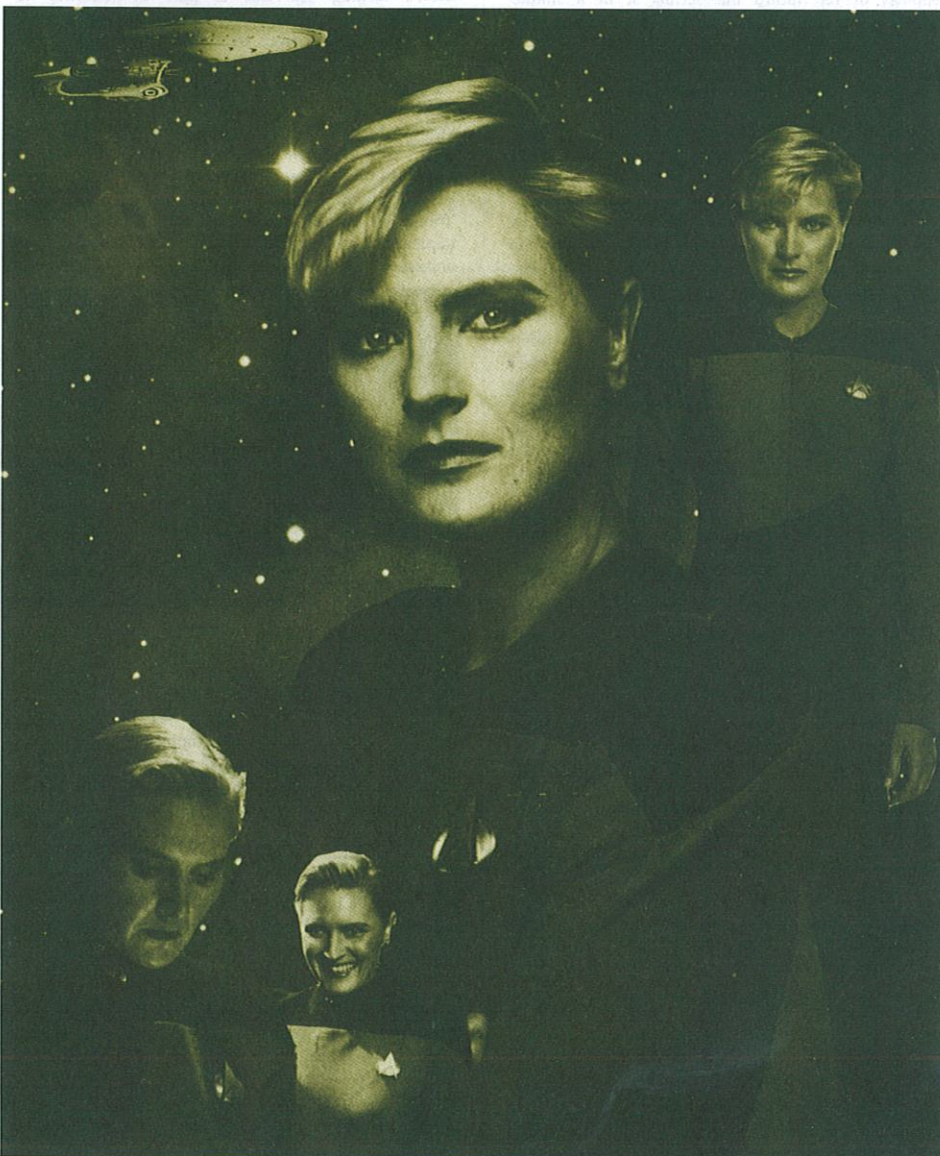
Gowron convenes what remains of the Council long enough for Picard to perform the installation ceremony that makes the succession official. As his first act Gowron restores the honour that Worf and Kurn have sought, saying "I give you back that which was wrongfully taken". But Gowron's next priority is still to get help from the Federation. In his new capacity as Leader of the High Council he still maintains that they cannot become involved in what is by definition a civil war. Worf hotly demands that they intervene to prevent the victory of a family that has conspired with the Romulans in the past and who would surely change the balance of power between the Federation and its enemies. Picard again refuses and also recalls Worf to active duty as the ship prepares to leave the war zone. Forced to make a choice between his two loyalties, Worf resigns as a Starfleet officer and packs to join the crew of The Bortas.

Picard comes to bid him a sad farewell and he finds his crewmates waiting to salute him as he leaves the Enterprise. The Duras home is again visited by Romulans, who have information that Gowron's plea has been rejected and the Enterprise has left orbit. Toral sees victory at hand but, for the first time, the Romulan commander moves into the light of day. The woman, who has the face of Tasha Yar, warns that they should not discount Jean-Luc Picard. He is human and "humans have a way of showing up when you least expect them". Although the dramatic payoff for this cliffhanger is supposed to be the revelation of Denise Crosby as a Romulan officer in the final frames, the Duras sisters were the most memorable characters introduced in this episode. Dressed in remarkable leather costumes with daring cutouts, the clever Lursa and the seductive B'Etor were immediate hits, even being mentioned in a line about "Klingon cleavage" on a popular sitcom. Wonderfully played by Barbara March and Gwyneth Walsh, they are at their best in the scene in which they try to win Picard to their side, Lursa with logic and B'Etor through more tactile means.

The impact of Crosby's return clearly depended upon how closely one followed the series. Tasha Yar had been killed off in the line of duty a full three years before this episode aired ('Skin of Evil'), although she had been seen in the alternate timeline story 'Yesterday's Enterprise' during the third season. Her character will have to be made interesting in her own right if she is to be successful as a recurring adversary.

Robert O'Reilly returns as Gowron, easily the least imposing Klingon character the Enterprise crew has encountered. Only Worf's fanatical devotion to Klingon tradition could permit him to see Gowron as a leader worthy of his loyalty. Tony Todd reprises the rôle of Worf's fiery brother, Kurn, who exudes the leadership qualities Gowron seems to lack. Surely it must be a bit galling that Worf is a mere Lieutenant while his younger brother commands his own vessel?

NEXT ISSUE: Kathleen reflects on the fifth season of STTNG as a whole and awards her controversial star ratings...



THUNDERBIRDS

ARE GO ... again. Gerry Anderson's vintage puppet series is getting yet another screening - for the first time on the BBC - but why? The reason: massive popularity across the whole viewing spectrum. With ad-men predicting that Thunderbirds will be a major league contender in the merchandising stakes in the run-up to Christmas, it is obvious that the show has an appeal and longevity almost unheard of in television history. It is hard to imagine any other programme with only 32 episodes to its name being so warmly welcomed back for an umpteenth repeat, but adults in their 20s and 30s are setting their videos to record the series as they travel back from work, while the adventures of the Tracey family will be winning over new pre-teen converts. This makes the series a very appealing property for manufacturers who can aim their products at both adults and children alike. But why all the fuss?

The series is freed from being locked in any particular time by virtue of its format. Unlike a live-action series, you can't spot actors you've seen elsewhere or identify locations or makes of car. There is nothing visual that exists outside of the Thunderbirds world through which the viewer can directly tie into the series. However, the world of the series is near enough to our own to identify with, if not directly. The cars have wheels rather than hover; real place names are used for locating the action; clothes are never 'futuristic'; and day-to-day life is presented as not being vastly different from our own. By giving the series the trappings of the future but setting it in a simple distillation of the here-and-now, Thunderbirds has missed the trap of being datable in the way that much of television's output from that era is so obviously 60s. We are never subjected to 60s style incidental music (twanging guitars and parping organ) or the trimmings of swinging 'liberal' fashion. 'Traditional' is almost always the order of the day, although it would be wrong to suggest that the series carries no trace of its age of conception. These are, however, fortuitously few.

Thunderbirds boasts a unity of structure and content that lends the production a familiarity after only a few episodes. The tv news is always presented by the same person, air traffic controllers have familiar faces, and aircraft pilots make return appearances. Trains, planes and automobiles have a uniform style as does much of the architecture. Once again this is through force of circumstances with a single person overseeing the design work. But this shapes the styling, giving a feeling of continuity to the presentation and imbues it with a predictable wholeness -- a vital element in the show's appeal. We know how the Thunderbirds world works so we don't need to learn a new set of environmental rules each week in order to understand the action, in much the same way that Dr Who is often more 'real' when it is Earth-bound and contemporary.

Ritualistic repetition builds with each episode. We know the launch sequences of all the Thunderbird machines before they happen, but the spectacle is strengthened each time, enabling us to join in. How long does it take before we can predict Scott saying 'changing to horizontal flight' or Jeff flipping up his ashtray and saying 'go ahead Virgil'? The whole show is bound in ritual, from choosing which pod goes in Thunderbird 2, to talking into watches and teapots. It always starts the same way and ends with F.A.B. This predictability and familiarity enables the viewer to enter into the world of the series in an almost interactive way as we second-guess our heroes and quote their lines.

This predictability is strengthened even further by flagging the action with strong musical motifs. Tunes identify situations as being lighthearted, suspenseful, dramatic or action-packed, and Barry Gray's excellent music has a Pavlovian effect after a while with its themes signalling events well in advance of them happening. Again, the predictable works to the programme's advantage, heightening and highlighting the desired moods and atmosphere.

Over the 32 episodes we are shown the Thunderbirds globe; its cities, deserts, ice-caps, jungles. Military and political structures are in evidence, as are



the networks of communication: radio, newspapers, television. We are also shown where people live and how they travel. As complete a world picture is constructed as is possible within the constraints of the show's format, but this is part of the key to Thunderbirds' success. The more we can identify what's on the screen, the more we can get involved with the action.

The characterisation of the main players is based on very traditional lines, owing more to 30s Hollywood than 60s Britain. The relationship between Jeff and his sons and Jeff and his manservant is American paternalism in its most naive form. However, family bonding remains universally understood, whereas the 'friendship' towards Tin Tin and her father now smacks unpleasantly of imperialism, but stereotypes allow easy access to character and motive. The English are



aristocracy or cockney, Orientals mystically calm or evil, Americans technologically bold or hillbillies, etc. You can tell the villain by his accent and his dress in just the same way as you spot everything else in the series.

Thunderbirds is nominally set in the future; however, despite all the trappings of fantastic technology, the action or threat each week is based on very traditional forms. Machine failure resulting in fire, flood or suffocation are more often the challenge that International Rescue have to face, rather than the by-product of some as yet undiscovered advance in science. Like so much else about the series, this once again places things very much within the experiences of the viewer who will have seen stories like the Thunderbirds ones on the news or in their papers.

The whole package is bound up in one of television's most famous title sequences. Like every type of programme, whether it be news, comedy or sport, the title sequence gives a message about what is about to be shown. This boundary ritual indicates to the viewer what sort of expectations they will need to watch the programme. Thunderbirds goes one better -- it shows in a montage of short clips just what will be coming up. An all-action and spectacle lure that makes

you want to put these highlights into context. How does clip one relate to clip two? The only way to find out is to watch.

The visual impact remains almost undiminished by the years. Its visual effects are still strong and believable, and although this is partly due to their film medium rather than the then fledgling video, it is as much to do with their placement. Flames, smoke and explosions always behave the same way in the series. It is different to the real world, but their repetition and the continuity of these differences makes them 'real' within the context of the show. Out of scale flames are not out of scale when they are consuming the Thompson Tower because that is the character of fire in Thunderbirds.

The final element of Thunderbirds construction is time. Each episode is paced and constructed around its two commercial breaks, with cliffhangers and teasers inserted at carefully placed intervals in order to produce the maximum tension and pace. Time is also represented by clocks, counters and dials. There is nothing new or innovative in this device, but it becomes an integral plot feature once the rescue has started. The race against time in the race to save life as the threat comes ever closer is common to all the series and underscores the other elements that go to make up the plot.

The one major omission from Thunderbirds is the inclusion of any black characters. Women are on the whole treated rather badly, and the whole production has a very middle class perspective with working class people being seen as simple bumpkins with honest traits. However, characterisation has to be kept to the most simplistic as it would be very hard to carry off the full gamut of emotions and subtleties with puppets. In fact, despite the apparent limits of the format, the programme succeeds in conveying a far greater emotional range than many live action series, and some of the characters transcended their wood and plastic to become individuals away from the show. Parker was interviewed on Wogan and Lady Penelope and Brains got to advertise car insurance.

Thunderbirds is deceptively simple, and there lies the key to its longevity. Action and adventure have never gone out of style and visual spectacle remains as popular as ever. Add to this escapism and the fantastic and I think you have the four corners of the show's success. I could also add to the equation the desire many people have to pilot Thunderbird Two, but you'll have to join the queue behind me on that one.

Thunderbirds are go again, making six o'clock on Fridays a special time for nearly seven million people as their armchairs become the cockpit of their favourite Thunderbird craft. Don't tell me you haven't played that game as well, because I just don't believe it!

ANTHONY CLARK

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GRAND PRIZE COMPETITION

How to enter

Imagine you have just been appointed as the new Producer of DOCTOR WHO. Your mandate is to put the show "back on the rails" with a 26 week season, turning out a high quality show that will restore DOCTOR WHO's status as a BBC "flagship programme". Set out below are nine factors vitally important to your achieving this objective. What you must do is place these factors in your own order of priority. If, for example, you believe the most important criteria to a successful new season is the choice of the lead actor to play the Doctor, put E in box number 1. If the least important, in your opinion, is lobbying for a good time slot for the new series, put A in box number 9.

The cost of your entry is £10. Make your cheque, crossed postal order or International Money Order (Pound sterling orders only please) payable to THE DOCTOR WHO RESTORATION FUND.

If you wish to submit more than one entry to the competition, you may do so by filling out some of the extra columns, but you must add an extra £10 for every additional column completed.

Then, as a tie-breaker, finish the sentence "DOCTOR WHO deserves to return because..." in no more than 25 words.

Fill out your name and address details and send the completed entry form, plus your payment, to SAVE THE DOCTOR CAMPAIGN, 13 NORTHFIELD ROAD, BOREHAM WOOD, HERTFORDSHIRE WD6 4AE, ENGLAND.

The closing date for this competition is FRIDAY APRIL 10th 1992.

Rules of the Competition

Judging will take place around Easter 1992. Winners will be those whose entries match the decision of the judges. In the event of there being more winners than prizes, judging will take place on the merits of the tie-breaker answer.

The winners will be notified by post shortly after. The Judges' decision is final.

This competition is not open to any of the organising members of the DOCTOR WHO ACTION COMMITTEE.

A periodically updated list of the prizes available will be announced in the pages of DOCTOR WHO MONTHLY, DREAM WATCH BULLETIN, and other WHO-related publications.

The funds raised by this competition will be used wholly for the purposes of the SAVE THE DOCTOR CAMPAIGN in pressing the BBC to make new series of "Doctor Who". This is a non-profitmaking campaign organised and administered by the DOCTOR WHO ACTION COMMITTEE. In the event of any residual money being left over on successful completion of the campaign, the remaining sum will be donated to the NATIONAL FILM ARCHIVE for the preservation and restoration of vintage television.

Any enquiries about the competition or the status of the campaign must be accompanied by an SAE or 2 International Reply Coupons.

ENTER TODAY!!

1) Decide an order of priority for the following criteria of an incoming "Doctor Who" Producer;—

- A) Lobbying for a good time slot.
- B) Sound knowledge of the Special Effects field.
- C) Appointing of good writers and Script-editor.
- D) The importance of supporting cast and Guest Stars.
- E) The need to balance the budget across the whole season.
- F) Participation in the advertising and promotion of the series.
- G) Developing a format for "Doctor Who" in the Nineties.
- H) Choosing the right actor to play the Doctor.
- I) Appointing good Directors.

2) Finish the following sentence in no more than 25 words;—

"Doctor Who" deserves to return in the Nineties because

	ENTRY No. 1	ENTRY No. 2	ENTRY No. 3	ENTRY No. 4	ENTRY No. 5	ENTRY No. 6	ENTRY No. 7
1)							
2)							
3)							
4)							
5)							
6)							
7)							
8)							
9)							
	£10	£10	£10	£10	£10	£10	£10

Total no. of entries =
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3) Complete the following details;—

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SIGNED (parent/Guardian if under 16)

4) Tear off and send Competition Entry Form, with your cheque payable to "THE DOCTOR WHO RESTORATION FUND", to;—

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